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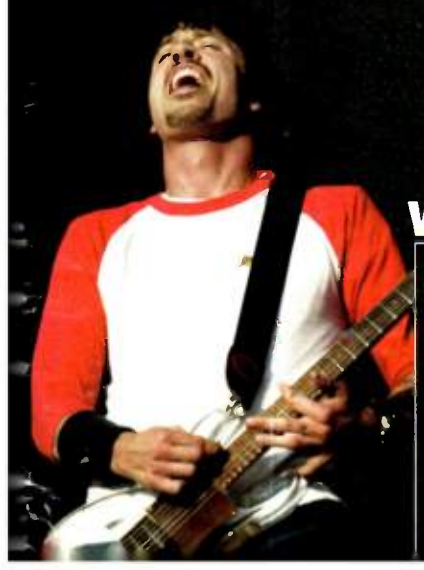
Buckle up as the band of the century test-drive their new songs through Europe



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## DAVE GROHL
on the Foos, Queens and his war with Courtney

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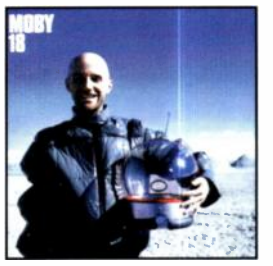


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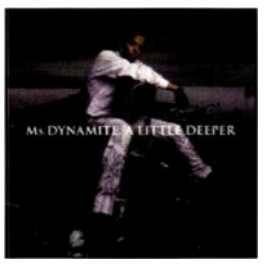
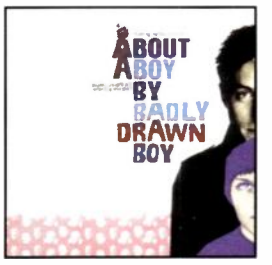



MS. DYNAMITE
A LITTLE DEEPER

NICKELBACK
SILVER SIDE UP

INCUBUS
MORNING VIEW

ASHANTI
ASHANTI




BADLY DRAWN BOY
OST: ABOUT A BOY

PAPA ROACH
LOVE HATE TRAGEDY

DJ SHADOW
THE PRIVATE PRESS

THE CALLING
CAMINO PALMERO

DOVES
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# GROHL: 'FOOS WILL NOT SPLIT'

## NME EXCLUSIVE: HE MISSED HIS OLD BAND AFTER 'ABOUT A WEEK' DRUMMING WITH QUEENS

**Dave Grohl** has told *NME* that the **Foo Fighters** never came close to splitting, despite speculation that his commitment to touring with **Queens Of The Stone Age** had jeopardised his band's future.

Speaking from Los Angeles, where the band are mixing their fourth album, 'One By One', Grohl also dismissed rumours that the release was delayed due to record company fears that the new material was too uncommercial.

"There was never any talk of breaking up, there was never any talk from the record company that they didn't like the album," he stated. "It was just personal life decisions."

Grohl admitted that the band did have problems when they went into the studio last October, less than three months after drummer Taylor Hawkins was hospitalised after V2001 for what he later called "overindulgence".

"After that went down it scared the shit out of everybody and we thought, 'Let's stop for a while,'" explained Grohl. "Then we thought the one thing that could heal us was working on the record and, honestly, I don't think we were ready to go in. After two and a half months of recording, it became a chore. We didn't feel like the luckiest people in the world like usual.

"At the same time, Queens Of The Stone Age asked me to play a show with them and it was fucking great. It was like, 'My heart is telling me I should experience this' – for the love of music, for my love of their new record and also to prove to myself that I could. Queens Of The Stone Age have always been Josh and Nick and 50 million other people so they were this band I could finally have this fantasy with."

News that Grohl was postponing the recording of 'One By One' to tour with the Queens triggered rumours that the Foos would split. Grohl, however, explained the band just needed to "take a break".

He told *NME*: "I told the guys, 'I'm going to do this for a while, let's back off from making the record. We can do whatever we want to do.'

"I worked pretty hard for a long time, I'm gonna do something that I want to do and in doing that, it made the new Foo Fighters record ten times better than it was six months ago."

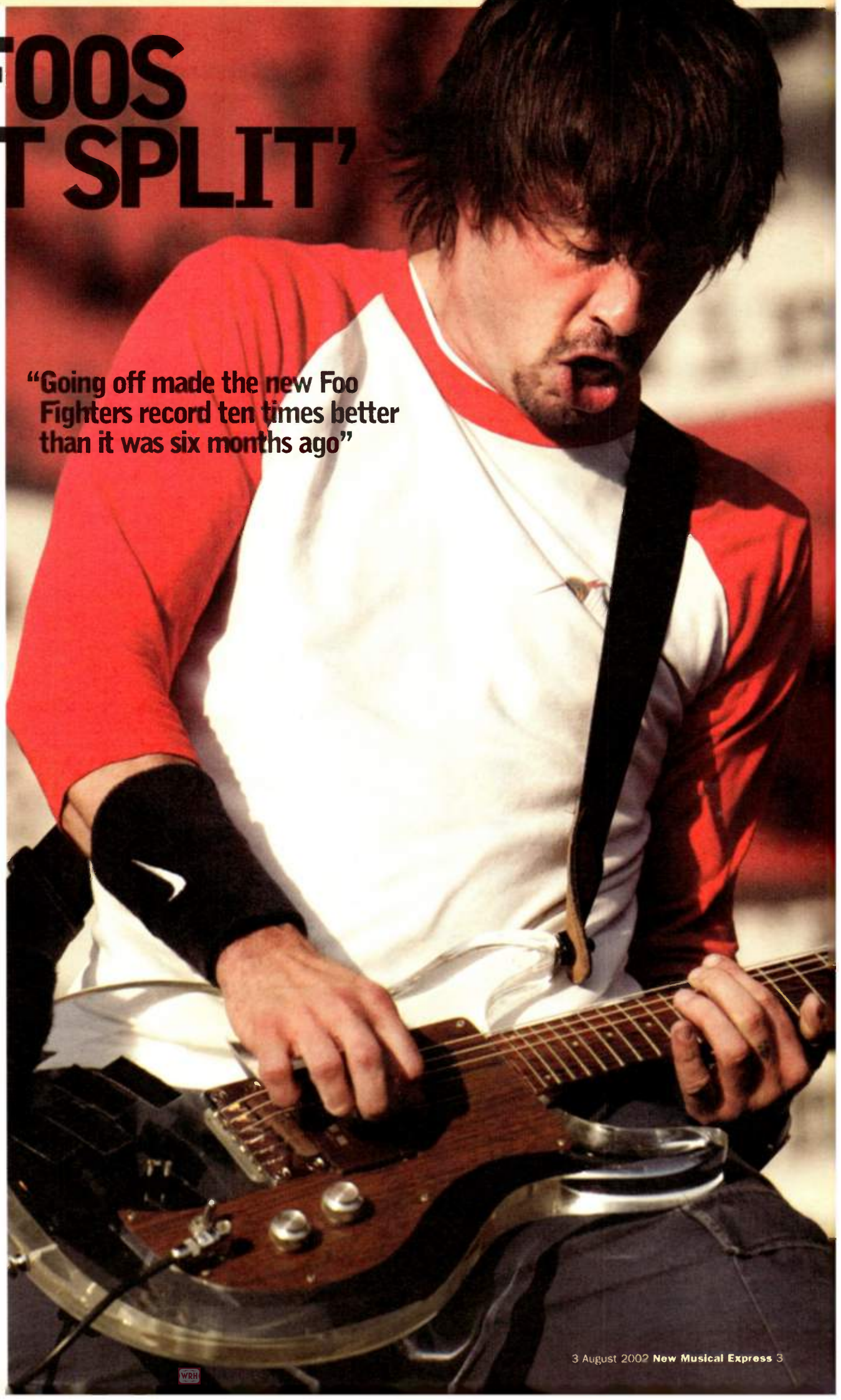
The Foos even put up a sign at T In The Park when they played to explain that all was fine with the band and their new album.

Speaking about the Queens gigs, Grohl told *NME*: "It felt good for about a week and then I started to miss it because they're *(Foo Fighters)* my family and they're my best friends and they're my favourite band. I loved playing with Queens Of The Stone Age – it was a hard-on the whole time – but I missed my band too."

Asked about life on the road with the Queens, Grohl laughed: "It's pretty much what you'd think. I've always kept my nose clean – for want of a better term – I haven't even smoked pot since I was 20 years old and I'm 33 now. But I have my moments where I go out and get pissed drunk. They're a wild bunch, it's no secret. It's not like Led Zeppelin in 1972 or anything... but close."

Grohl views the new Foos material as a return to his rock roots. "We'd done so much touring for the last album and I loved getting up and playing songs like 'Stacked Actors'," he said. "But then we'd have to ease back. I preferred the aggression to the laidback vibe and that was something I really wanted to capture. I want to play these songs everywhere and anywhere I can. I'm more excited about this album than anything, I'm really out of my head about it."

Grohl also mentioned his legal battle with **Courtney Love** over the planned Nirvana box set, saying: "I don't know how to explain it other than I'll take care of it, OK? *(Laughs)* Otherwise I'm devoting myself to the Foo Fighters 'til the end of time."




PHOTOGRAPHY: DREW FARRELL/JAMES LOOKER

Public Announcement
Contrary to popular opinion there will be a new Foo Fighters album in October.
Please await further information.

# Chemicals replace Travis at V

## CHEMICAL BROTHERS NAMED AS V2002 HEADLINERS AS TRAVIS DRUMMER'S INJURY FORCES BAND TO PULL OUT

**Travis** have been forced to pull out of their headline slot at **V2002** due to the injury recently suffered by drummer Neil Primrose. They will be replaced by **The Chemical Brothers**, who will move from the *NME* Stage to the main V Stage. A special guest headliner for the *NME* Stage will be announced exclusively on *NME.COM* next week.

Fans had feared Travis would be unable to play V2002, which takes place in Chelmsford and Stafford on August 17-18, after the group cancelled European dates following the injury to Primrose in a French swimming pool incident earlier this month (July 7). He struck his head and was knocked unconscious, fracturing vertebrae. Following surgery to stabilise the fractured bones in his neck, he returned to the UK for physiotherapy.

A neurosurgeon's report prohibits Neil from drumming for a period of at least eight weeks to avoid aggravating the injury.

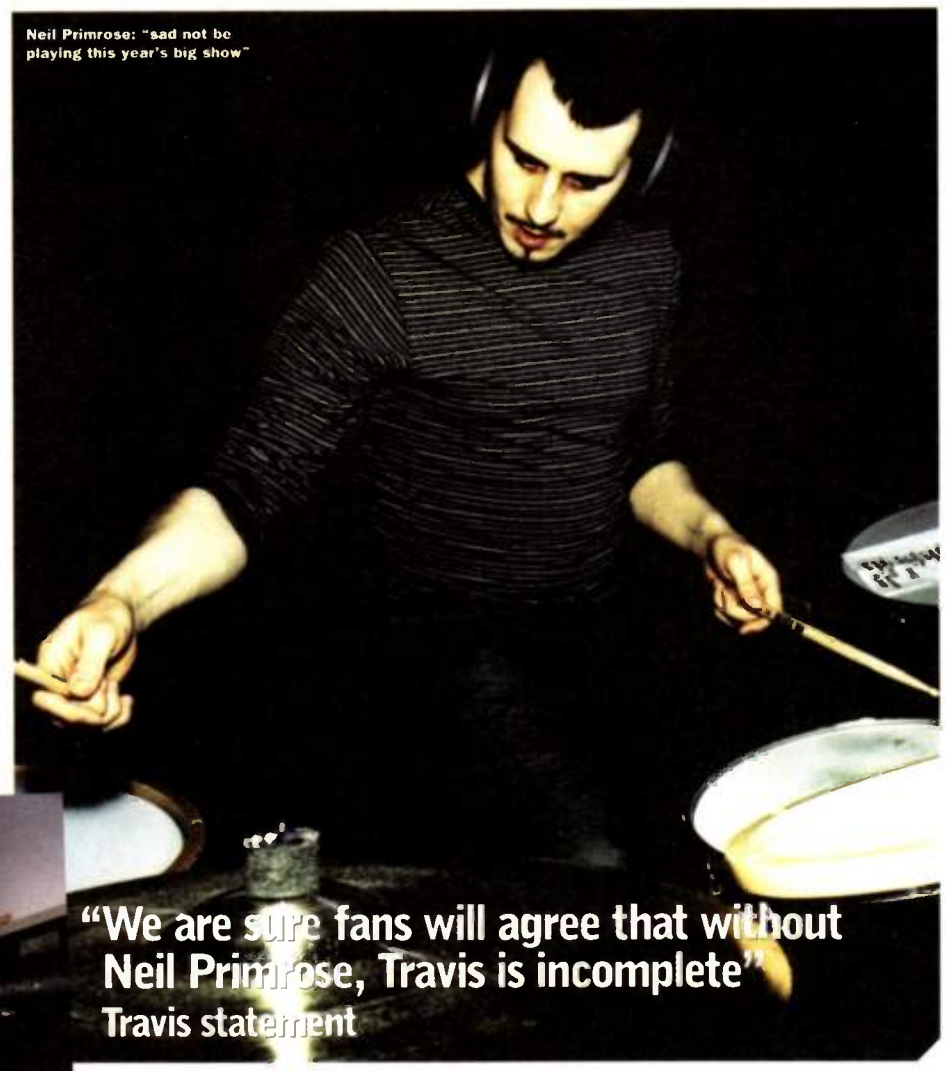
In a statement, Travis said: "While we are hugely disappointed not be appearing at this year's V2002 festival, we feel that it would be wholly inappropriate to replace Neil while he continues to recover. After weeks of uncertainty, we are relieved to learn that Neil is expected to make a full recovery. We are sure Travis fans will agree that without Neil Primrose, Travis is incomplete."

Neil added, "I am sad not to be able to play this year's big show. I would like to send love to everyone for their messages of goodwill. The good news is, hopefully a full recovery can be achieved over the next few months."

Festival director Bob Angus said: "Due to Neil's injury we have received confirmation from Travis' management that sadly they will not be able to perform at V2002. We wish Neil well in his recovery.

"We have acted quickly to rework the bill to ensure that V-goers still get a fantastic line-up. Following their hugely acclaimed performance at T In The Park in front of 55,000 people, The Chemical Brothers have switched from their headline spot on the *NME* Stage to headline the V Stage in place of Travis. We have also secured a huge act to headline the *NME* Stage, which we will announce on August 2."

Travis will now take a six-month break and work on new material.



Neil Primrose: "sad not be playing this year's big show"

The Chemical Brothers: acoustic balladry not expected

**"We are sure fans will agree that without Neil Primrose, Travis is incomplete"**
**Travis statement**

## NME RADIO

What's hot and what's not

### YOUR TOP TEN

1 **Spread Your Love** Black Rebel Motorcycle Club
2 **Envy** Ash
3 **Better Man** Oasis
4 **American English** Idlewild
5 **Goodbye** The Coral
6 **The Modern Age** The Strokes
7 **Highly Evolved** The Vines
8 **There Goes The Fear** Doves
9 **Bang** Yeah Yeah Yeahs
10 **Pounding** Doves

### JUST ADDED

**Hi Voltage 3** Linkin Park
**Devil's Deal** The Zutons

### KICKED OFF

**Pass The Courvoisier** Busta Rhymes
**It's What We're All About** Sum 41

Listen to *NME* Radio at www.nmeradio.com and vote on the playlist

# Feeder find 'Comfort' in new album

**Feeder**'s new album 'Comfort In Sound' is said to be heavily influenced by the suicide of drummer **Jon Lee**. It will be released in the UK on October 21, preceded by a new single 'Come Back Around' on September 30 via Echo.

*NME* has heard the single, which is set to receive its first radio play on July 31. We can reveal it addresses the emotional state of the group at the start of the year. Heavier and more mature than their biggest hit 'Buck Rogers', early mixes of 'Come Back Around' are reminiscent of early Foo Fighters.

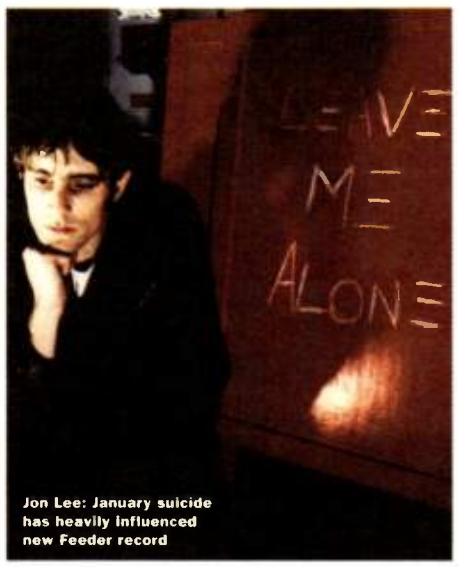
The track features the chorus, *"We suffer the breaks/You know I still remember it/It keeps burning away/I know you may take a while/ To come back around... I miss you around"*.

Although a final tracklisting hasn't been confirmed for the follow-up to 'Echo Park', song titles include 'Forget About Tomorrow', 'Helium', 'Find The Colour', 'Just The Way I'm Feeling', 'Godzilla' and 'Child In You'.

A select number of fans will be given the chance to hear the songs at a low-key warm-up for the Reading and Leeds Festivals at the Portsmouth Wedgewood Rooms (August 20). The band then play the Reading and Leeds Festivals and Glasgow's Gig On The Green.

Feeder have spent much of this year working on new songs, their first without Jon Lee, who committed suicide at his Miami home on January 7. Lee hanged himself with a metal dog chain from the rafters of his garage after pinning three notes to his shirt. More than 700 fans attended Jon's funeral in Newport earlier this year.

Singer Grant Nicholas and bassist Taka Hirose are now working with a replacement drummer, Mark Richardson, formerly of Skunk Anansie. Richardson, who has been an associate of the group since before Lee's death, has not been confirmed as a full member of the band, but is expected to play live with Feeder in August.




Jon Lee: January suicide has heavily influenced new Feeder record

# News in brief

### COBAIN DIARIES PUBLISHED

The late **Nirvana** singer **Kurt Cobain**'s diaries will be published in November.

*Kurt Cobain: The Journals* will go on sale on November 11 through Riverhead Books.

Speaking in the US, editorial director Julie Grau told *Billboard*: "It's a replica of his notebook pages. We have excised any thought of editorial intrusion. This is pure, unadulterated Kurt Cobain."

### COCAINE CAUSED ENTWISTLE HEART ATTACK

**The Who**'s bass player **John Entwistle** died from a heart attack caused by cocaine use, according to a Las Vegas coroner.

Coroner Ron Flud ruled that 57-year-old Entwistle's death was accidental, but said it was not an overdose. The bassist was found in his bed at the Hard Rock Hotel on June 27. The cocaine caused a contraction of coronary arteries that were already damaged by heart disease.

## UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

| | | | |
|---|---|---|---|
| 1 | 1 | **ANYONE OF US (STUPID MISTAKE)** | GARETH GATES (S) |
| 2 | 2 | **THE LOGICAL SONG** | SCOOTER (SHEFFIELD TUNES) |
| – | 3 | **ALTOMATIC HIGH** | S CLUB JUNIORS (POLYDOR) |
| 12 | 4 | **SHOOTING STAR** | FLIP & FILL (ALL AROUND THE WORLD) |
| 4 | 5 | **FOOLISH** | ASHANTI (MURDER INC/MERCURY) |
| – | 6 | **UNDERNEATH YOUR CLOTHES** | SHAKIRA (EPIC) |
| 6 | 7 | **HOT IN HERRE** | NELLY (UNIVERSAL) |
| 7 | 8 | **YOUR SONG** | ELTON JOHN & ALESSANDRO SAFINA (MERCURY) |
| 3 | 9 | **A LITTLE LESS CONVERSATION** | ELVIS VS JXL (RCA) |
| 17 | 10 | **WORK IT OUT** | BEYONCE (COLUMBIA) |
| 5 | 11 | **I'M GONNA BE ALRIGHT** | JENNIFER LOPEZ (EPIC) |
| 11 | 12 | **HERO** | CHAD KROEGER FT JOSEY SCOTT (ROADRUNNER) |
| | 13 | **LIVIN' IT UP** | JA RULE FT CASE (DEF JAM) |
| 13 | 14 | **WITHOUT ME** | EMINEM (INTERSCOPE) |
| 10 | 15 | **WHEREVER YOU WILL GO** | CALLING (RCA) |
| 9 | 16 | **WHEN YOU LOOK AT ME** | CHRISTINA MILIAN (DEF SOUL) |
| 8 | 17 | **HERE I AM** | BRYAN ADAMS (A&M) |
| – | 18 | **A THOUSAND MILES** | VANESSA CARLTON (A&M) |
| – | 19 | **HIGH VOLTAGE/POINT OF AUTHORITY** | LINKIN PARK (WEA) |
| 14 | 20 | **BY THE WAY** | RED HOT CHILI PEPPERS (WARNER BROS) |
| 15 | 21 | **FOREVER** | DEE DEE (INCENTIVE) |
| 18 | 22 | **JUST A LITTLE** | LIBERTY X (V2) |
| 16 | 23 | **IT JUST WON'T DO** | TIM DELUXE FT SAM OSBORNE (UNDERWATER) |
| 20 | 24 | **TELL IT TO MY HEART** | KELLY LLORENNA (ALL AROUND THE WORLD) |
| 24 | 25 | **LK (CAROLINA CAROL BELA)** | DJ MARKY AND XRS FT STAMINA MC (V RECORDINGS) |
| 25 | 26 | **IF TOMORROW NEVER COMES** | RONAN KEATING (POLYDOR) |
| – | 27 | **POUNDING** | DOVES (HEAVENLY) |
| 22 | 28 | **JUST A LITTLE GIRL** | AMY STUART (POLYDOR) |
| 19 | 29 | **STRANGE RELATIONSHIP** | DARREN HAYES (COLUMBIA) |
| 21 | 30 | **MOVE IT LIKE THIS** | BAHA MEN (EMI/S-CURVE) |
| 23 | 31 | **I GET ALONG** | PET SHOP BOYS (PARLOPHONE) |
| 28 | 32 | **IT'S OK** | ATOMIC KITTEN (INNOCENT) |
| 26 | 33 | **STOP CRYING YOUR HEART OUT** | OASIS (BIG BROTHER) |
| – | 34 | **MISS LUCIFER** | PRIMAL SCREAM (COLUMBIA) |
| – | 35 | **I'D LIKE TO TEACH THE WORLD TO SING** | DEMI HOLBORN (DRUM CLASSICS & JAZZ) |
| 33 | 36 | **LIGHT MY FIRE** | WILL YOUNG (S) |
| 27 | 37 | **GET OVER YOU/MOVE THIS MOUNTAIN** | SOPHIE ELLIS BEXTOR (POLYDOR) |
| – | 38 | **WISH I DIDN'T MISS YOU** | ANGIE STONE (J) |
| 32 | 39 | **ESCAPE** | ENRIQUE IGLESIAS (INTERSCOPE) |
| 37 | 40 | **KISS KISS** | HOLLY VALANCE (LONDON) |

## UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

| | | | |
|---|---|---|---|
| 1 | 1 | **BY THE WAY** | RED HOT CHILI PEPPERS (WEA) |
| 2 | 2 | **HEATHEN CHEMISTRY** | OASIS (BIG BROTHER) |
| 4 | 3 | **ASHANTI** | ASHANTI (MURDER INC/MERCURY) |
| 3 | 4 | **THE REMOTE PART** | IDLEWILD (PARLOPHONE) |
| 5 | 5 | **NELLYVILLE** | NELLY (UNIVERSAL) |
| 6 | 6 | **GREATEST HITS I, II & III** | QUEEN (PARLOPHONE) |
| 7 | 7 | **ESCAPE** | ENRIQUE IGLESIAS (INTERSCOPE) |
| 9 | 8 | **THE EMINEM SHOW** | EMINEM (INTERSCOPE) |
| 8 | 9 | **SPIRIT – STALLION OF THE CIMARRON OST** | BRYAN ADAMS (A&M) |
| 10 | 10 | **READ MY LIPS** | SOPHIE ELLIS-BEXTOR (POLYDOR) |
| 14 | 11 | **LAUNDRY SERVICE** | SHAKIRA (EPIC) |
| 11 | 12 | **VOODOO CHILD – THE COLLECTION** | JIMI HENDRIX (UMTV) |
| 12 | 13 | **SPIN** | DARREN HAYES (COLUMBIA) |
| 17 | 14 | **DECADE** | NEIL YOUNG (REPRISE) |
| 16 | 15 | **CAMINO PALMERO** | THE CALLING (RCA) |
| 18 | 16 | **FEVER** | KYLIE MINOGUE (PARLOPHONE) |
| 15 | 17 | **CLAIRE** | CLAIRE SWEENEY (T2) |
| 20 | 18 | **J TO THA L-O! – THE REMIXES** | JENNIFER LOPEZ (EPIC) |
| 22 | 19 | **18** | MOBY (MUTE) |
| 19 | 20 | **HIGHLY EVOLVED** | THE VINES (HEAVENLY) |
| 21 | 21 | **COME AWAY WITH ME** | NORAH JONES (PARLOPHONE) |
| 13 | 22 | **YOSHIMI BATTLES THE PINK ROBOTS** | THE FLAMING LIPS (WEA) |
| 26 | 23 | **SILVER SIDE UP** | NICKELBACK (ROADRUNNER) |
| 23 | 24 | **HARD CANDY** | COUNTING CROWS (GEFFEN) |
| 25 | 25 | **WHO I AM** | BEVERLEY KNIGHT (PARLOPHONE) |
| – | 26 | **O YEAH! ULTIMATE HITS** | AEROSMITH (COLUMBIA/UMTV) |
| 24 | 27 | **NO ANGEL** | DIDO (ARISTA) |
| 32 | 28 | **SONGS IN A MINOR** | ALICIA KEYS (J) |
| 30 | 29 | **WHITE LADDER** | DAVID GRAY (EAST WEST) |
| 29 | 30 | **DESTINATION** | RONAN KEATING (POLYDOR) |
| 34 | 31 | **THE LAST BROADCAST** | DOVES (HEAVENLY) |
| 31 | 32 | **MISSUNDAZTOOD** | PINK (ARISTA) |
| 28 | 33 | **CHARANGO** | MORCHEEBA (EAST WEST) |
| 35 | 34 | **PAIN IS LOVE** | JA RULE (DEF JAM) |
| 27 | 35 | **HEATHEN** | DAVID BOWIE (COLUMBIA) |
| 33 | 36 | **LICKIN' ON BOTH SIDES** | MIS-TEEQ (INFERNO/TELSTAR) |
| – | 37 | **BAG OF HITS** | FUN LOVIN' CRIMINALS (CHRYSALIS) |
| 36 | 38 | **CHRISTINA MILIAN** | CHRISTINA MILIAN (DEF SOUL) |
| 37 | 39 | **COME CLEAN** | PUDDLE OF MUDD (GEFFEN) |
| 38 | 40 | **JUST ENOUGH EDUCATION TO PERFORM** | STEREOPHONICS (V2) |

# New Radiohead songs already on the net

## LIVE MP3S ONLINE WITHIN HOURS OF LISBON GIGS

"OK computers, here's another MP3 for ya!": Radiohead's new live songs have created a web swap frenzy

Within hours of the start of **Radiohead**'s European tour (July 22), rabid fans were swapping the band's new songs over the internet.

The group's first dates in Lisbon, Portugal (July 22) were rich pickings for the notoriously internet-savvy 'Head hardcore, as the band played eight unreleased tracks. The songs are among those considered for inclusion on the follow-up to 'Amnesiac'.

Almost immediately, 'A Punch Up At A Wedding', 'Myxomatosis', 'We Suck Young Blood', 'I Will', 'Sail To The Moon', 'Up On The Ladder', 'Scatterbrain' and 'There There' were posted on fansites to download as live MP3 files.

Radiohead are aware of the file-sharing and generally do not object to the activity. Shortly after the gig, Jonny Greenwood posted a message on the official Radiohead website, commenting on the quality of the MP3s: "I hear they're a bit rough-sounding. A good thing possibly (smudges the songs which are still a little out of focus)".

Radiohead continue to premiere more new songs live as the tour progresses. At the other nights in Lisbon they played 'Wolf From The Door', 'Sit Down. Stand Up', 'Go To Sleep' and 'Where I End And You Begin'. At the first date Radiohead split the gig into two halves, with the new songs played in succession. This idea has now been dropped and the new tracks have since been played in between more familiar songs.

**"I hear they're a bit rough-sounding. A good thing possibly" Jonny Greenwood**

*NME* also understands that Radiohead still have other unreleased songs to test out on Portuguese and Spanish fans.

Following the conclusion of their short tour of southern Europe, Radiohead will head across to the US for recording sessions with long-time producer Nigel Godrich. The as-yet-untitled new record is currently scheduled for release in March 2003.

For a fuller report on the band's tour, including an exclusive interview with Thom Yorke, see page 24.

# Ice-T turns ice-cream man

**Ice-T** has signed up as spokesman for Posse Pops, an American ice-cream that promotes safe sex. The ice-cream's packaging carries educational messages on safe sex and warnings about illegal drugs.

Ice-T's new role comes shortly after Ozzy Osbourne announced that he will be launching a range of condoms, after the success of his hit family reality TV show *The Osbournes*.

Ice-T will be in the UK this month to launch 'Westside', a compilation album of West Coast hip-hop released on September 2. The rapper hosts a launch party at 93 Feet East in London's Brick Lane on Thursday, August 29.

Ice-T: An Original Gangster, now promoting original flavours

PHOTOGRAPHY: TOM SHEEHAN/DAVID TITLOW/PA/IPN

# BRMC join Brit bikers bash

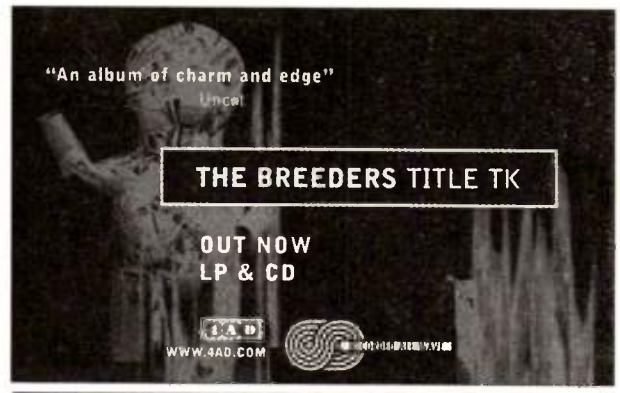
**Black Rebel Motorcycle Club are the surprise guests at this year's Bulldog Bash.**

**Prior to their sets at the Reading and Leeds festivals, BRMC play the bikers' festival at Avon Park Raceway, Long Marston, near Stratford-upon-Avon on August 9. The band play the guest slot before headliners The Pretenders.**

**3 Colours Red. Fu Manchu** and **The Kennedy Soundtrack** are also playing.

**Tickets for the Bulldog Bash, held the weekend of August 8-11, are £30 in advance (£35 onsite) and are available from Ticket Web on 0870 060 0100.**

Robert BRMC: ready to show some Bulldog spirit

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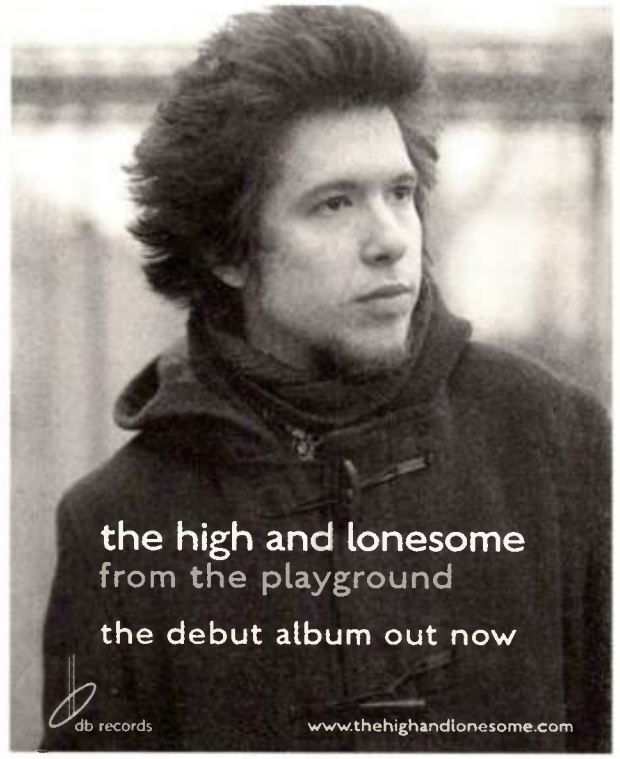


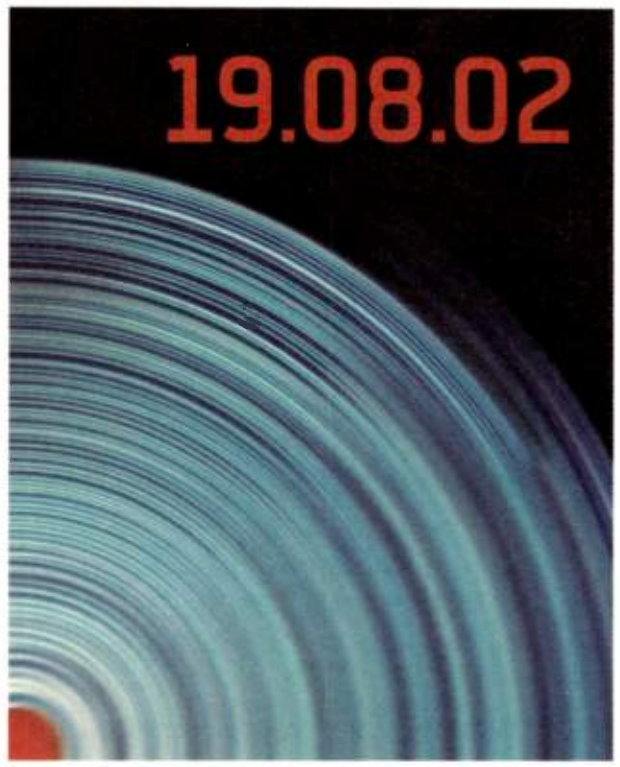

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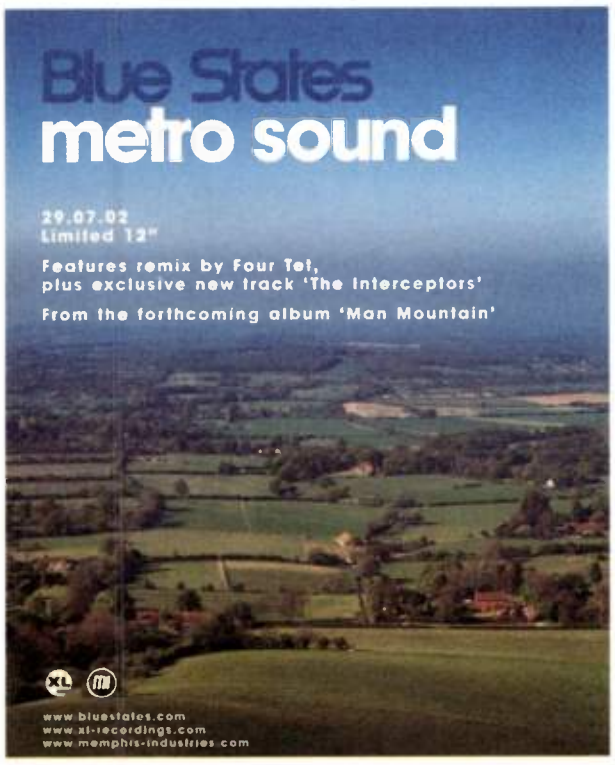
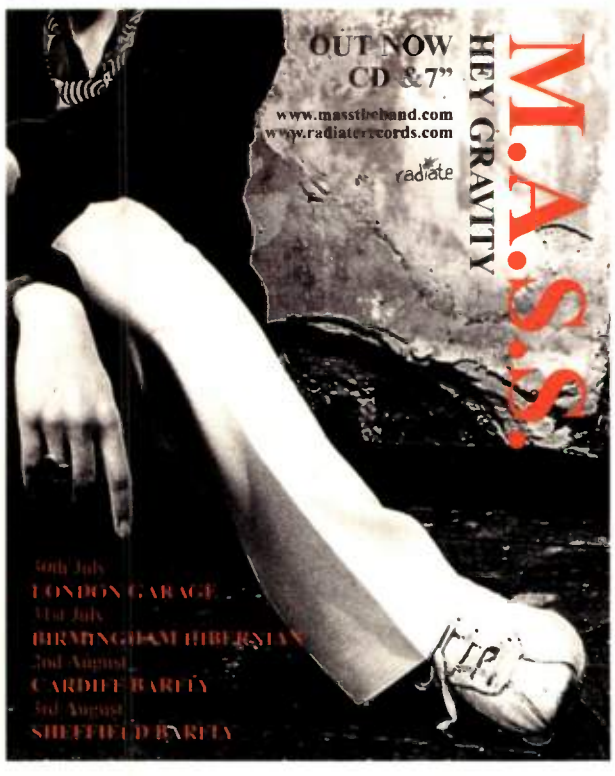


Stormin' the USA: The Vines

# Vines make huge US impact

## 'HIGHLY EVOLVED' SELLS 50,000 IN FIRST WEEK ON THE BACK OF AWESOME GIGS AND PRESS HYSTERIA

**The Vines**' phenomenal success story continues this week with reports that the band are storming the US with a string of sell-out gigs and a hit debut album.

The Vines' 'Highly Evolved' entered the US charts at Number 11 last week after selling over 50,000 copies in its first week. In comparison, Oasis' 'Heathen Chemistry' entered the US chart at Number 26.

The Australian band's attempt to crack the US market has been accelerated by several packed-out shows and singer Craig Nicholls' typically wired performances.

Their US visit has also included numerous media appearances. The band recently played the Conan O'Brien TV show and are due to appear on Letterman on August 19 – a crucial showcase for new bands in the US.

A concerted live campaign has helped the band's efforts and they will be playing a free gig for fans at the Del Mar Racetrack in San Diego on August 16.

Vines' fan Nick Rooney saw the band in Philadelphia and told *NME* of Nicholls' intense performance. He said: "During the last song *('Fuck The World')*, Craig tried to jump from the top of the bass drum. He had done this successfully several times before, but on this occasion he lost his balance and fell backwards into his mic stand. After untangling himself from the guitar and mic cable, Nicholls proceeded to dive into the drums, and then stormed offstage. The lights came on, and everyone was left bewildered as to what had just happened."

Meanwhile, *The Boston Globe* wrote of the gig at the city's Paradise Club on July 19: "In 47 stumbling, staggering minutes, the band transcended the sum of its influences with raw devotion to snarling freakouts, dizzy ballads, crackling pop nuggets, and a cover of OutKast's 'Ms Jackson'... The collision of punk energy and pop hooks supplies one of the finest highs in rock, and The Vines are young masters of the form."

At the end of a gig in San Francisco, Nicholls ended the show by screaming: "Fuck this shit!" In an interview with US magazine *Filter*, bassist Patrick Mathews speculated that that day the singer had been having problems with "his girl".

Mathews added: "We wanna crack America, the heartland.

**"One of the finest highs in rock" The Boston Globe's opinion of The Vines**

I don't know what it would be like to have your pin-up in some kid's bedroom in Montana."

Speaking about success in the UK, where the album debuted at Number Three, Mathews said he didn't believe *NME*'s early support of the band had unduly pumped up expectations: "We're cocksure now. I don't think we've failed to meet the expectations. People who have read *NME* more than once know they want to say, 'This is the best band in the world' at least a couple of times. So all they're saying is, 'You're good.'"

Elsewhere, the album entered at Number Five in Australia and Number Ten in Japan.

## Oasis: drugs story 'simply untrue'

**A representative of Oasis has contacted *NME* to deny reports in an Italian newspaper that an unidentified band member was discovered at Vicenza airport unwittingly carrying an illegal drug.**

**A spokesperson for the band said: "A member of the group was subjected to a routine customs search but absolutely no substances were found. The story was simply untrue."**

**Meanwhile, the band cancelled a show in Spain after Liam suffered a throat infection. The group were due to play in Salamanca on July 23, but the show was pulled on doctor's orders. The rest of Oasis' European dates continued unaffected and the band take the 'Heathen Chemistry' tour to North America next week.**

Scream team: Hall, wolf-boy [illegible] rock god Andrew WK with Kelly Osbourne and [illegible], the equally scary Stuart Cable, now with his own show. Yikes!

# In brief

### WHEN KELLY MET ANDREW

Here's **Kelly Osbourne** and **Andrew WK** performing their legendary duet of 'She Is Beautiful' at Ozzfest in New Jersey.

The star of *The Osbournes* joined Andrew WK for the duet of his single on Friday, July 19. It will feature on an Ozzfest live album. 'Ozzfest 2002: The Live Album' is due out later this year.

*NME* also understands that, as well as Andrew WK, Kelly has also been hanging out with The Strokes.

### ...AND WHEN KELLY MET CABLE

**Stereophonics** performed two new as-yet-untitled songs for drummer **Stuart Cable**'s new chat show. **Kelly Jones** was also interviewed by his bandmate for his programme, *Cable TV*.

Fans of the band will have to wait until October to see the performance when the programme is aired on BBC Wales and related digital channels. The six-part series is expected to be networked across the UK later in the year.

Cable said: "It is very different from the job I do – it doesn't involve hitting things. Being in a band is definitely my main source of income."

PHOTOGRAPHY: WIREIMAGE/IMAGEDIRECT/PA

# Suede write song about Oxide & Neutrino

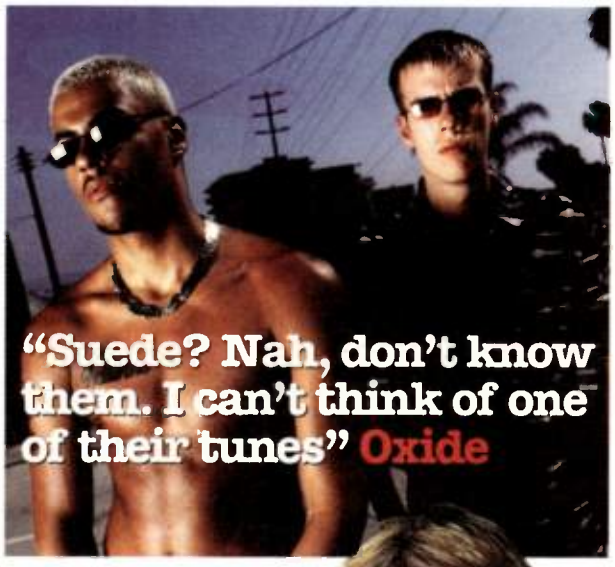
## NEW TRACK 'STREETLIFE' IS ABOUT BRETT'S 'FAVOURITE GROUP'... BUT THEY'VE NEVER HEARD OF HIM!

**Oxide & Neutrino** have had a song written about them by **Suede** – but the garage duo have not even heard of Brett Anderson's band, *NME* can reveal.

Anderson has been vocal about his admiration of Oxide & Neutrino, and revealed to fans at Suede's recent show at the Electric Ballroom in London that new song 'Streetlife' is "about my favourite group, Oxide & Neutrino". The unlikely tribute followed an appearance by Anderson at the Mercury Music Prize last year, where he said that the garage duo's debut 'Execute' should have been nominated.

But Oxide revealed that he's never even heard a Suede song. He told *NME*: "Suede? Nah, I don't know them. Is the song good? Is it cussing us? No, well that's the kind of support we need. We don't get too much of that from indie bands. I can't think of one of their tunes. But that is good."

Oxide & Neutrino's new album '2 Steps Ahead' is released on September 23 and will be preceded by the single 'Dem Girlz' on September 9. The video for 'Dem Girlz', filmed in Prague, involves body-snatching. "Me and Neutrino are designing our perfect girl and we're getting the body parts from different places," said Oxide. "There's a scene where Neutrino goes out on a motorbike to a hospital and he nicks a couple of body parts. I don't know what she's gonna look like. If this is our perfect girl and she's ugly, we'll just flop."




He added that 'Dem Girlz' was inspired by "a lot of girl attention". Another album track, 'Amsterdam', was inspired by visits to the Dutch capital. "I'd like to do a video to that," said Oxide. "I'm sure we could do an X-rated version."

Oxide also revealed to the *NME* that following the cancellation of So Solid Crew and Oxide & Neutrino's tour last winter due to fears of violence, they have no live plans in the UK.

Brett Anderson: a big fan of O&N (above)

## NEW RELEASES

### AUGUST 5

**Singles**

**Coldplay** 'In My Place' (Parlophone)
**The Flaming Lips** 'Do You Realize??' (WEA)
**Busta Rhymes** 'Holler' (RCA)

**Albums**

**Dirty Vegas** 'Dirty Vegas' (Credence)
**Primal Scream** 'Evil Heat' (Columbia)
**Raging Speedhorn** 'We Will Be Dead Tomorrow' (ZTT)

### AUGUST 12

**Singles**

**Romeo** 'Romeo Done' (Relentless)
**The Hives** 'Die, All Right!' (Poptones)

**Albums**

**McAlmont & Butler** 'Bring It Back' (Chrysalis)
**Will Smith** 'Born To Reign' (Columbia)
**Toploader** 'At The Magic Hotel' (S2)

### AUGUST 19

**Singles**

**A** 'Shut Your Face' (WEA)
**Moby** 'Extreme Ways' (Mute)

**Albums**

**Liars** 'They Threw Us In A Trench And Stuck A Monument On Top' (Blast First)
**Marah** 'Float Away With The Friday Night Gods' (Artemis/Epic)
**(spunge)** 'The Story So Far' (Boss Man)

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## LIVERPOOL SUPERCLUB RETHINKS FUTURE

**Cream** is to end its club nights at Nation in Liverpool while it assesses the trend of clubbers going to festivals and snubbing smaller clubs.

Cream has held a club event in Liverpool throughout its ten-year history, and Nation is regarded by many as Cream's spiritual home.

The Cream organisation has issued a statement revealing that it is to enter into a "30-day review period" to "assess the future of its nightclub operation" in the city.

Cream says it has "experienced first-hand a significant shift away from the weekly club nights towards highly successful large-scale events" such as its Creamfields festivals.

Nation will still host Cream's tenth birthday party events on October 11 and 12, and the Creamfields UK event at the end of this month is unaffected.

James Barton, CEO of Cream, said in a statement: "Ten years on it is time to re-evaluate where we are as a company and assess where that fits into today's market. It's clear that young people want so much more from the Cream experience."

Nation will continue to hold other club nights, despite the closure of Cream.

PHOTOGRAPHY: LFI/PA/HAMISH BROWN

# New Pearl Jam album details

**Pearl Jam**'s new studio album will be released in November. The as-yet-untitled record, the follow-up to 2000's 'Binaural', has been given a provisional release date of November 18 in this country, coming out the following day in the US.

According to the band's official website, the record has been produced by the band with Adam Kasper and features a "guest artist".

To coincide with the release, Pearl Jam are planning on playing a short tour, although no dates have been announced. A full tour is also planned for 2003, starting in Australia before coming to Europe.

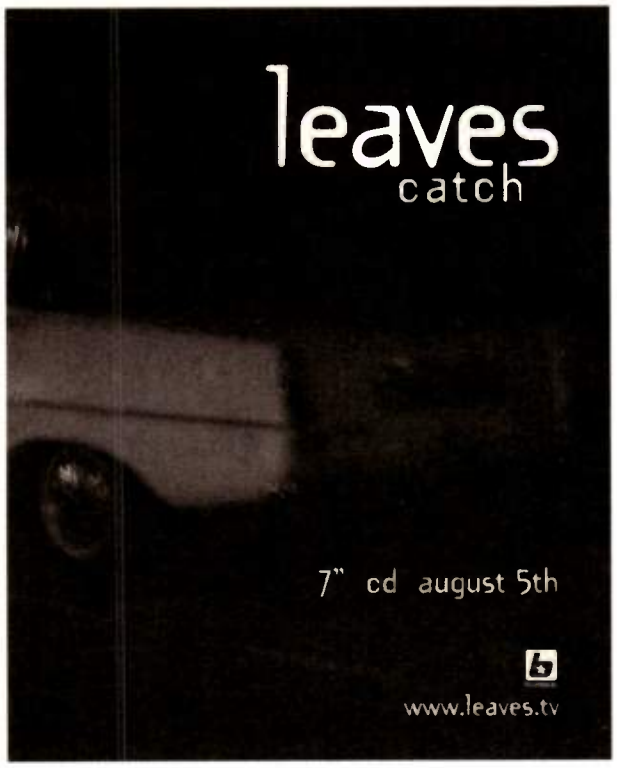
# Strokes knee drama continues

**The Strokes have cancelled the remaining two shows they had scheduled with Weezer due to ongoing problems with Julian Casablancas' knee.**

**Casablancas injured his knee a fortnight ago in Los Angeles, which meant he was unable to play the beginning of the Weezer tour in Cuyahoga Falls, Ohio. The band have also now cancelled the final shows in Atlanta, Georgia (July 29) and Antioch, Tennessee (30).**

**It is unclear exactly how Casablancas came to damage his leg, although an email from The Strokes' management to fans stated: "Jules' knee is not healing as quickly as we thought and it hurts him to even move around much, so we have to think about his recovery, most importantly, so that he heals properly."**

**The band will still make their headline appearances at the Reading and Leeds festivals later this month.**

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# Public Eminem Number One!

## AS ANGER MANAGEMENT TOUR FILM RIPS INTO HIS CRITICS, NME LOOKS AT AMERICA'S ANTI-EMINEM COALITION

**Eminem** is using his current Anger Management Tour of the US as a platform to exact public revenge upon some of his high-profile enemies in government and the media.

The warm-up film to his show features footage of senators and campaigners speaking at a US Senate hearing into violent music.

The intro leads into the set's opener 'Square Dance' from 'The Eminem Show', where Eminem attacks the Bush administration and screams *"Fuck you, Miss Cheney!"*. Lynne Cheney is the wife of vice-president Dick Cheney and a public critic of Eminem.

**Here *NME* reveals Eminem's hitlist as screened at the shows.**

### Lynne Cheney

A campaigner against violence in the media, Cheney appeared before a Senate committee to condemn Eminem's lyrics.

She commented: "*'Blood, guts, guns, knives, lives, wives, nuns, sluts' (a line from Eminem's 'Kill You').* It is despicable. It is horrible. He is a violent misogynist. He advocates raping and murdering his mother in one of his songs. He glories in the same song in the idea that he might murder any woman he comes across. He talks abouthow he will choke the women he murders slowly so that their screams will last for a long time."

### Senator Conrad Burns

The 67-year-old Democrat from Montana spoke out against violence in entertainment following a report by the Federal Trade Commission, which found that children were being targeted by makers of "violent movies, music and electronic games". It recommended such material not be sold to anyone under 17.

Senator Burns, a member of the Atonement Lutheran Church, said: "There are a lot of kinds of pollution, but the most damaging is the junk that the entertainment industry is putting in the minds of our young people."

### Senator Joe Lieberman

Lieberman also used violence in entertainment as a campaign issue in the US election where he was Al Gore's candidate for vice-president. The senator from Connecticut has complained of a "culture of carnage".

Lieberman also linked the Columbine High School shootings in Colorado to media violence, saying the violence children see "has become part of a toxic mix that has actually now turned some of them into killers".

### Dr C DeLores Tucker, Chair of the National Political Congress Of Black Women

Dr Tucker has waged a long campaign against violent rap. She claims Eminem's records advocate "incest, sacrilege, rape and sodomy".

When Eminem performed at the Grammys last year, she complained: "It is obvious that CBS and the programme's sponsors are validating the vulgar and violent messages contained in Eminem's lyrics."

### Senator Sam Brownback

At a senate hearing, the 45-year-old Republican senator from Kansas added his voice to the anti-Eminem coalition.

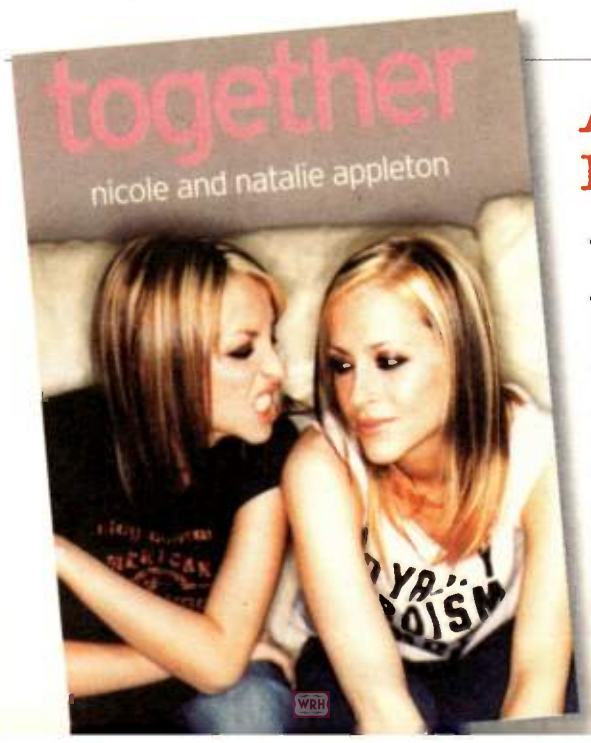
"This stuff is not for the faint-hearted," Brownback said, "but the music industry has decided it's for our children."

He appealed to the music industry: "Stop making hyper-violent entertainment which glamorises cruelty, degrades women and trivialises abuse. And stop marketing such vile stuff to kids. Just stop it. You don't need to do it, it is morally wrong to do it, and you are hurting kids. So just stop."

**FOR A DETAILED REVIEW OF THE ANGER MANAGEMENT TOUR, SEE PAGE 22**

Not his greatest fans, then: the film footage shows some of Em's many US critics

PHOTOGRAPHY: ANDY WILLSHER




# After The Osbournes... meet The Appletons

**Natalie** and **Nicole Appleton** are to release a "warts and all" TV documentary featuring, among other candid scenes, **Liam Gallagher** carving a Sunday roast.

The one-hour documentary is due to be screened in October on BBC Choice and will coincide with the sisters' confessional book, *Together*.

Nicole's ex-fiancé **Robbie Williams** will also be featured, although it is understood that he is less than happy about it. It is not clear how Nicole's partner Liam Gallagher feels about the documentary, but he has given his approval to the book.

Nicole Appleton told *NME*: "I've kind of read it to Liam just for an opinion. He said it was brilliant. You don't get a lot of books like that. You get a lot of pop celebrities and it's very covered up but we've really gone for it."

Natalie added: "It's very honest. It was a hard thing to do, there were a lot of tears but it was very therapeutic – like going to see a shrink."

The former All Saints stars' new single 'Fantasy' is released on September 2, followed by their debut album 'Aloud' in November.

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# Leeds festival wins its licence

## SUCCESS OF GLASTONBURY HELPS COUNCIL CHANGE ITS MIND

The northern leg of the Carling Weekend festival has finally been given the go-ahead to take place at Temple Newsam in Leeds – and the success of this year's Glastonbury Festival played a major part in the decision.

Mean Fiddler finally had their licence granted last week (July 24) by Leeds Magistrates Court, after they appealed against the original refusal by Leeds City Council (June 18).

Local residents in the Temple Newsam area had been lobbying for the festival to be held elsewhere, claiming the site was not suitable and the effects of the event were unacceptable. Last year, police were called in and made arrests after violence on the campsite.

However, the magistrate ruled in Mean Fiddler's favour for 2002, and Temple Newsam will hold the festival for its fourth year, in conjunction with Reading, over the weekend of August 23-25.

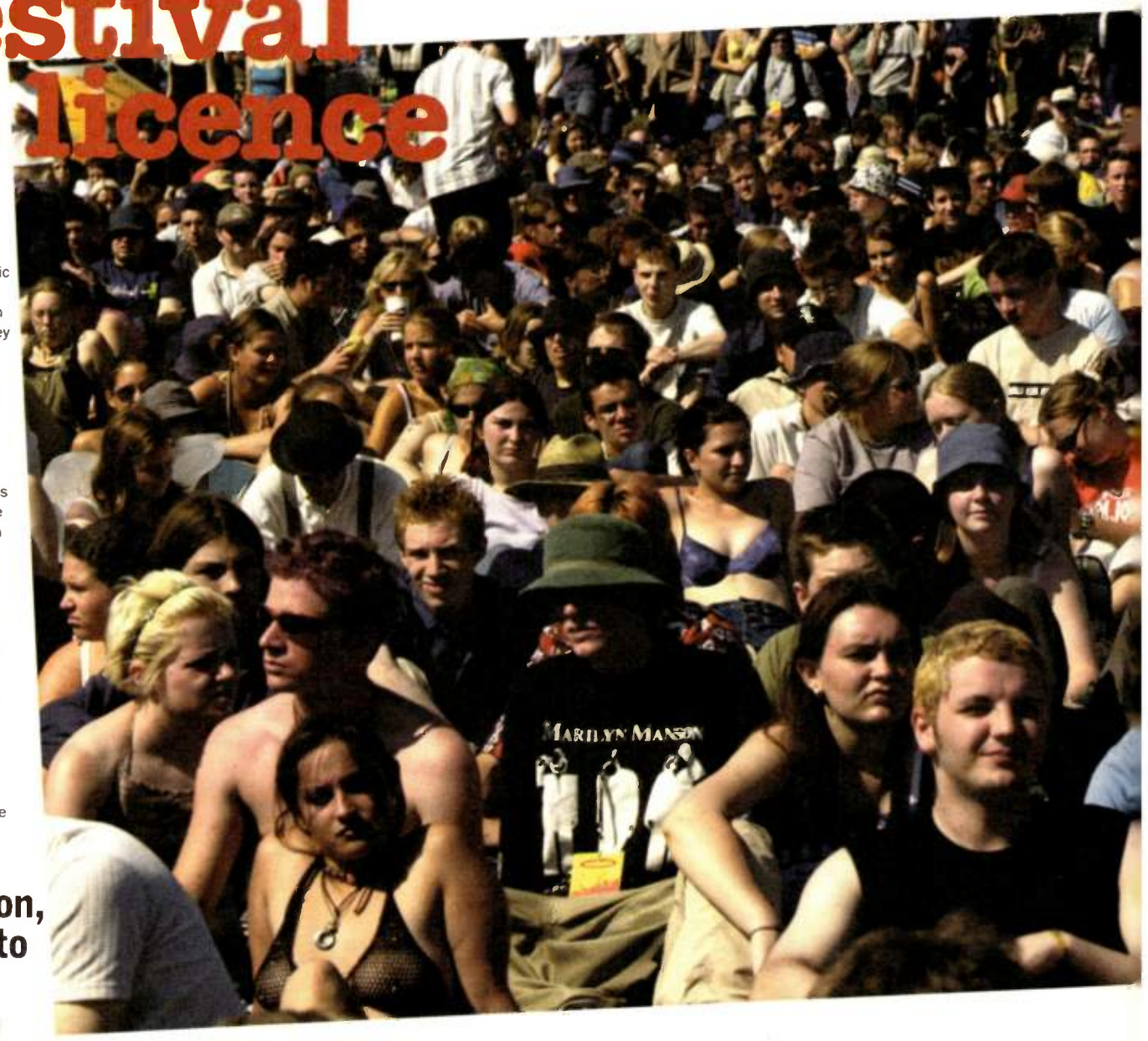
Mean Fiddler MD Melvin Benn proclaimed the decision "fantastic news", adding that the "confidence the fans have shown in our ability to overturn what they also saw as a bizarre decision was very heartening".

A spokesperson for Leeds City Council said that the success of Glastonbury, which was in part organised by Mean Fiddler this year, helped a council rethink.

She commented: "The council's Licensing Panel considered some additional information from Mean Fiddler about the arrangements for sanitation, litter and security provision for the Leeds festival. They also provided references from other local authorities and other organisations about events they have organised recently, such as the Glastonbury festival, which were positive.

"In the light of this new information, members of the Licensing Panel decided to withdraw their objections to granting the license, and the case heard at the Leeds Magistrate's Court was unopposed."

**"In the light of new information, the Licensing Panel decided to withdraw their objections"**
**Leeds City Council spokesperson**



Kop a load of this: Liverpool's Steven Gerrard (below) has a cameo role in The Crescent's new video

# Crescent sign up England star

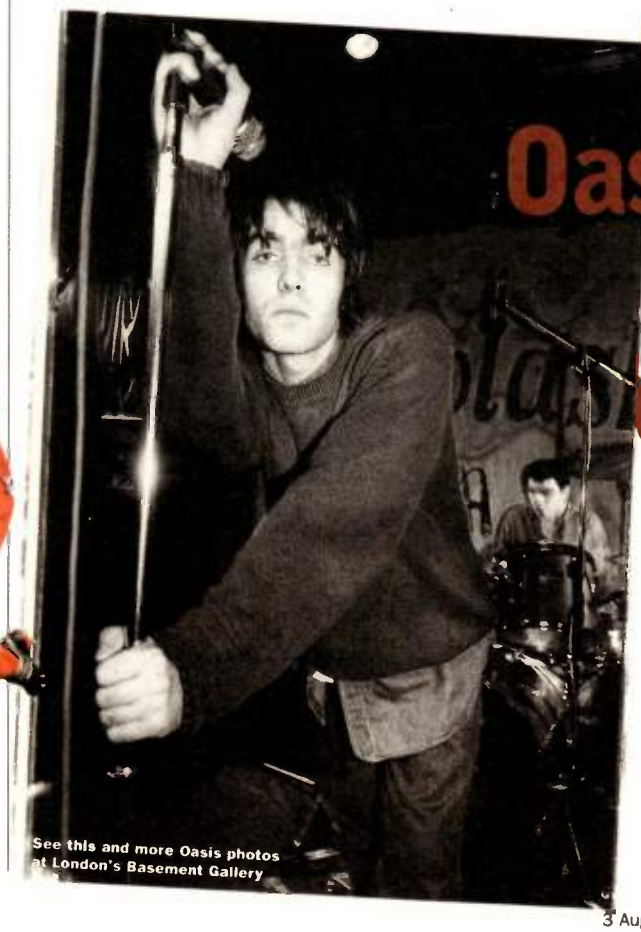
Liverpool and England footballer **Steven Gerrard** is set to star in a video by newcomers **The Crescent**.

The footballer, who grew up with the band on the Bluebell estate in Heyton on the outskirts of Liverpool, agreed to appear in the video to the single 'Spinnin' Wheel', out September 16, if he would not have to act.

Ironically, only Crescent singer Wayne Whitfield is a Liverpool fan, with the other three band members loyal to rivals Everton.

The Crescent's manager Darren Michaelson told *NME*: "Gerrard wants to be in it because he knows the guys from the estate. It's a close-knit community – Steven's a local hero and the band are emerging heroes."

The video will feature the band making a car journey from Liverpool to New Brighton, and the Liverpool star is likely to make a cameo on the journey.



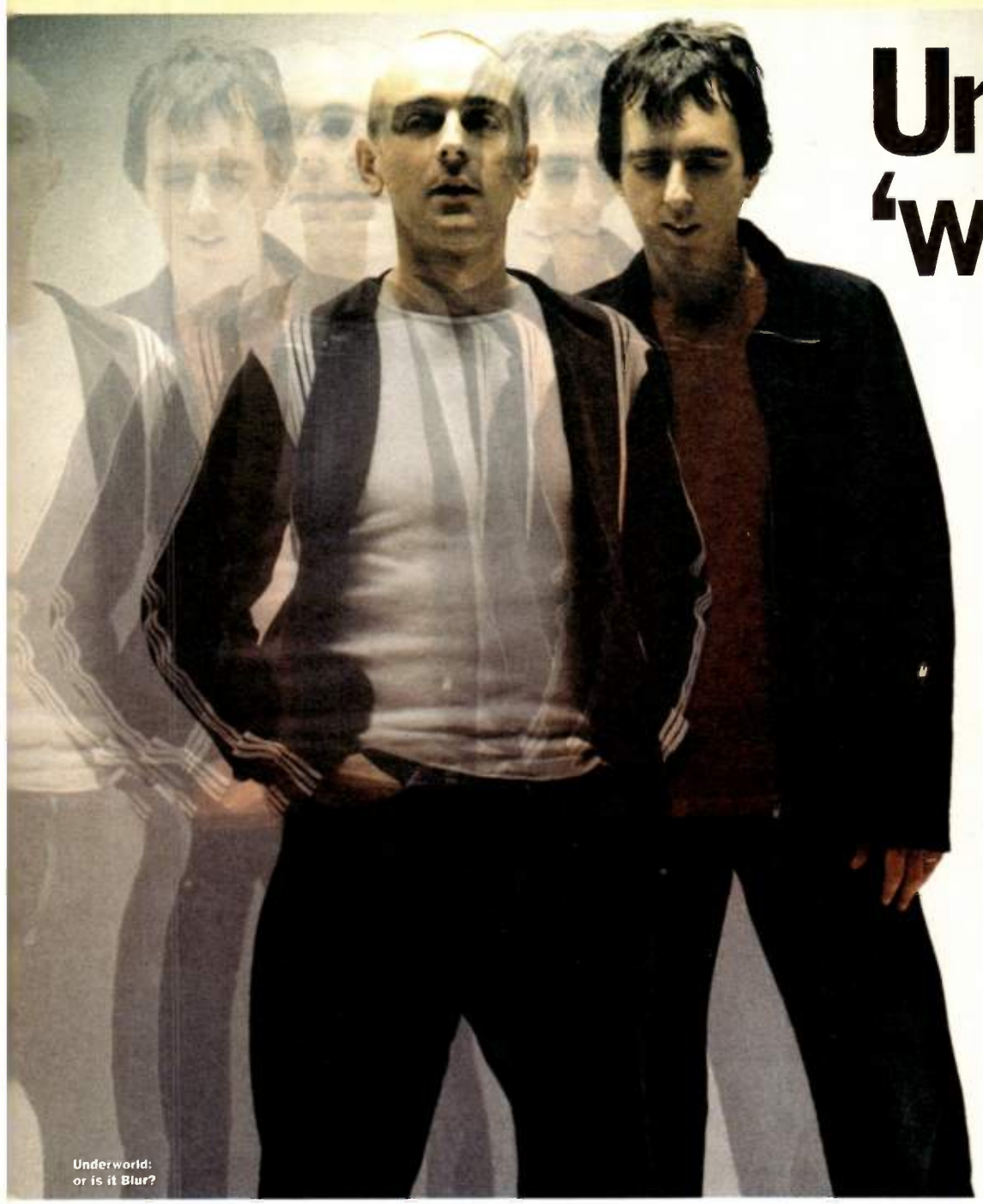
See this and more Oasis photos at London's Basement Gallery

# Classic Oasis pics go on display

A selection of classic **Oasis** photographs taken by *NME* photographer **Roger Sargent** are to be shown in London.

The exhibition, under the name 'Beentheredonethat', will be held at the London Basement Gallery near Waterloo between August 5 and September 2.

The photographs mark the band's rise to fame from their early gigs through to the present day. Signed prints will also be available to buy.



Underworld: or is it Blur?

# Underworld: 'we almost quit'

## ON THE EVE OF THEIR NEW ALBUM RELEASE, PIONEERING DANCE ACT REVEAL HOW THEY NEARLY CALLED IT A DAY

Underworld almost retired from playing live because they weren't sure they had "anything else to offer", Karl Hyde told *NME* last week.

Although the band have just announced details of their first shows in the UK since the release of their live album and DVD, 'Everything, Everything', founding member Hyde told *NME* that he thought the shows captured on it were a perfect "document" of Underworld, and as a result he almost walked away from the group.

"The DVD was such a good document of the group as it was," he said. "We'd been playing live for so long, I reached a point where I felt I'd be perfectly happy to just make records with Rick *(Smith)*. I also wondered if I had anything else to offer onstage. But after a bit of time off, I realised I'd just got pissed off with playing the same tunes!"

During the recording sessions for Underworld's new album, 'A Hundred Days Off', due September 16, Hyde said the duo recorded enough new material for "two CDs". It's likely that the new, unreleased songs will be put out as B-sides. The record is also the band's first without Darren Emerson, who quit to concentrate on a solo career.

Hyde said that he was aware of perceptions that Emerson was Underworld's premier driving force, and the only way he and Smith could prove themselves was through the quality of their new music.

"I'm not putting D down by saying that," he continued, "but for all the records, Rick has produced them all, written pretty much all the grooves, I've done the lyrics and sung them. Darren's presence as a friend, that's what you miss. Coming in and putting across his way of seeing the world, that's what you miss."

Hyde is in the middle of a promotional tour that has seen him visit New York, Tokyo and Europe in the space of a few weeks. As a result, he said Underworld had "very little rehearsal" time for their UK tour which calls at Cardiff University (October 31), London Brixton Academy (November 1), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14) and Manchester Apollo (15).

For tickets, call the *NME* Ticketline on 0870 1 663 663.

**"I wondered if I had anything else to offer. But after a bit of time off, I realised I'd just got pissed off with playing the same tunes" Karl Hyde**

# Ash get Slashed

## EXCLUSIVE SNEAK PREVIEW OF BAND'S NEW HORROR FLICK

Here's a sneak peak at **Ash**'s horror movie, *Slashed*. Bassist **Mark Hamilton** sent *NME* a host of stills from the gruesome film, which will feature on a new DVD from the band later this year – and these are the ones we could print!

The DVD will also contain all of Ash's videos to date, along with other bonus material.

"It stars us and our manager as ourselves," he told *NME*. "We're touring across America and a string of events lead to bloody carnage. There's definitely a comedy angle to it but it's pretty dark. The budget – all $200 so far – has gone on fake blood and a four-foot axe."

Because it is not fully complete *Slashed* will not, as first thought, feature on the band's new single 'Envy', released on August 26. But filming is going so well that the final version will be a lot longer than expected.

Ash are currently on the area2 tour in America and Hamilton hinted that he is going to approach some of the other bands on the Moby-organised touring festival to make cameo appearances. David Bowie, Busta Rhymes and The Avalanches are all on the tour.

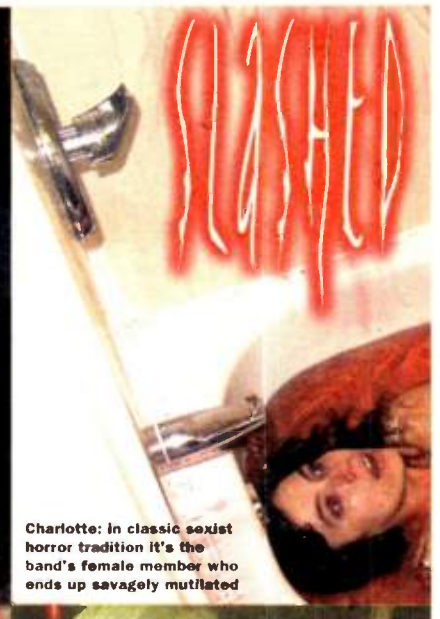
In other Ash news, the group have announced a competition asking bands to cover a track from their forthcoming singles compilation, 'Intergalactic Sonic 7"s'. The winning entrant will have their cover released as a B-side on a future Ash release.

Entrants need to send their recordings to Ash Covers Competition, PO Box 4226, London, SW6 2XG by August 16.

Tim: Jesus, those eyes. We're scared already

Rick McMurray: readers, we promise never to print this picture ever again

Bassist Mark: trying his hand at some axe-work




Charlotte: in classic sexist horror tradition it's the band's female member who ends up savagely mutilated

Not sure whether this is from Slashed or it's typical of life on the road with Ash...

# get reanimated

OUT NOW

## LINKIN PARK - REANIMATION

The mighty Linkin Park return with the release of Reanimation - a stunning reinterpretation of their Grammy Award winning debut, Hybrid Theory, shot through with hip-hop and industrial rock influences. Unlike many remix projects, all tracks on this album are previously unreleased new recordings, making it a must for all fans of the band. Guest artists include Jonathan Davis of Korn, Aaron Lewis of Staind, The X-Ecutioners and rappers Pharoahe Monch, Aceyalone and Zion (of Zion I). Also featured are both tracks from the double A side hit single Points of Authority/High Voltage. Enhanced CDrom contains the Points of Authority video and a build your own fan site tool kit.

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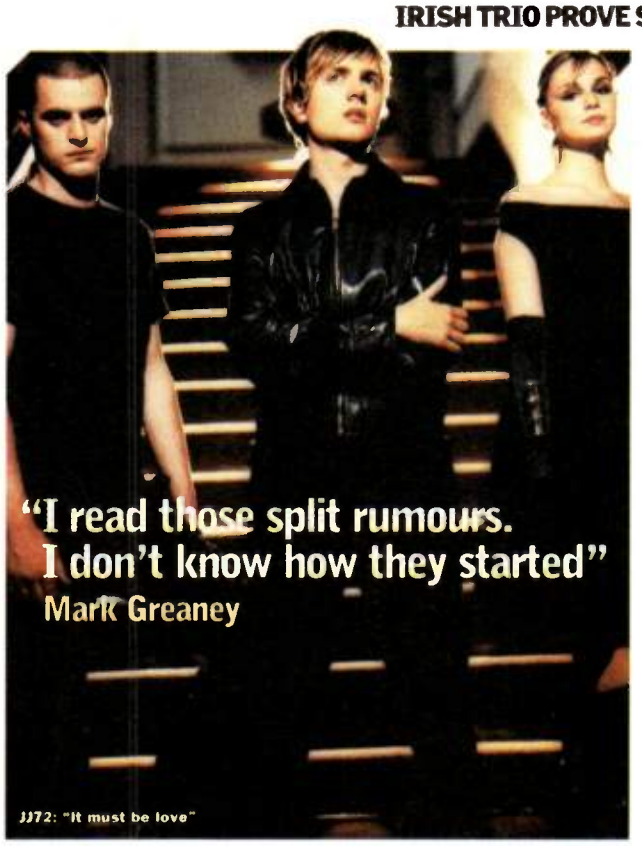
# JJ72 find the 'Formulae'

## IRISH TRIO PROVE SPLIT RUMOURS UNTRUE WITH PUMPKINS-INSPIRED COMEBACK ALBUM



JJ72: "It must be love"

**JJ72** frontman Mark Greaney has told *NME* how friendship with **Coldplay** helped his band deal with the pressure of making their second album.

Greaney also commented on split rumours and told how he wanted the band's ambitious comeback album 'I To Sky' to fill the void left by The Smashing Pumpkins. A new single, 'Formulae', is released on September 16.

'I To Sky', released on September 30, has a Pumpkins connection in that it reunites producer Flood and Alan Moulder, who mixed the album. The pair worked together on the Pumpkins' 1995 epic, 'Mellon Collie And The Infinite Sadness'.

"What they'd done before together was innovative, but not in an arty or precious way," Greaney told *NME*. "One of my favourite albums was 'Melon Collie...' because of the scope on that record. I wanted to get a touch of that."

He added: "With American music now, you see a lot of aggression and angst but there's no real substance to it. We're similar to the Pumpkins... Ours is a dark record, but I like to hope there is some optimism in each song somewhere."

The tracklisting for the album is: 'Nameless', 'Formulae', 'I Saw A Prayer', 'Serpent Sky', 'Always And Forever', 'Brother Sleep', 'Sinking', '7th Wave', 'Half Three', 'Glimmer', 'City' and 'Oiche Maith'. The JJ72 songwriter said that the album title was inspired by the fact he was writing lyrics after "spending most of the day looking at the sky".

JJ72 spent much of last year touring the US with Coldplay. Greaney told *NME*: "We talked about the pressures of the second album. The pressure on those guys seemed even more intense. You learn things from being around people like Coldplay. They played some radio gigs wedged between Papa Roach and Nickelback or something, and they remained good people. We could talk to them even after that experience."

He also admitted that constant touring affected his relationships with drummer Fergal Matthews and bassist Hilary Woods. "You are going to have arguments," he said. "But you spend two days apart and decide you need to meet up again, so it must be love."

Greaney added: "I read those rumours *(about a split)*. I don't know how they started. Sometimes lethargy can set in when a band isn't being creative. It was a real joy to go in a room and play new songs together."

JJ72 play the following tour dates: Norwich UEA (October 7), Leicester De Montfort University (8), Sheffield University (10), Cardiff University (11), Wolverhampton Wulfrun Hall (13), Leeds Metro University (14), Liverpool University (15), Newcastle University (17), Glasgow Barrowlands (18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramid Centre (22), London Kentish Town The Forum (24) and Lancaster University (27).

For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

JJ72 will also be playing a secret gig in August and will be giving away 25 pairs of tickets. Check *www.jj72.com* for details.

## BLING BLING!

### NME's top ten ringtones

**1** (2) **Pounding**
Doves (7085)
**2** (1) **In My Place**
Coldplay (7243)
**3** (1) **Stop Crying Your Heart Out** Oasis (6701)
**4** (6) **What A Waster**
The Libertines (7035)
**5** (4) **Sweetness**
Jimmy Eat World (7024)
**6** (–) **My Friends Over You**
New Found Glory (7356)
**7** (3) **Spread Your Love**
Black Rebel Motorcycle Club (6816)
**8** (9) **Emerge** Fischerspooner (7017)
**9** (7) **Get Free**
The Vines (7097)
**10** (–) **Aerials**
System Of A Down (7350)

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www.myvitriol.com www.infectiousuk.com

# Stripes take 'Leaves'

## NEW SINGLE FEATURES EXCLUSIVE TRACKS AND DVD

**The White Stripes** release a new single 'Dead Leaves And The Dirty Ground' on September 2.

The single includes a new version of 'Suzy Lee' and the band's cover version of Robert Johnson's 'Stop Breaking Down', which were recorded for Radio 1's *Evening Session*.

The single is released on CD, seven-inch vinyl and a DVD, which will include the videos to 'Dead Leaves And The Dirty Ground' and 'Fell In Love With A Girl'.

Jack and Meg White play four co-headlining US shows in August with The Strokes, before heading to the UK for the Reading and Leeds festivals and Gig On The Green.

The all new see-through Stripes in the video to 'Dead Leaves And The Dirty Ground'

# BOWIE PRODUCER DIES

## 'SPACE ODDITY' MAN GUS DUDGEON KILLED IN M4 CAR SMASH

**Gus Dudgeon**, the producer who helped launch the careers of **David Bowie** and **Elton John**, has died.

The 59-year-old and his wife Sheila were both killed when his car veered off the M4 between Reading and Maidenhead on Sunday, July 21.

Early in his career, Dudgeon worked with The Rolling Stones and the Small Faces, as well as The Zombies on their hit 'She's Not There'.

In 1968, Dudgeon worked with David Bowie on his debut album. The album was not a success, which led to several producers turning down the chance to work on Bowie's next single 'Space Oddity'. Dudgeon was third choice, but his arrangement made the single a hit and launched Bowie's career, although Dudgeon later complained that he only ever made £100 from his contribution.

In 1970, Dudgeon produced Elton John's eponymous debut which went on to be a huge success. Dudgeon produced another ten albums for John.

In the '90s Dudgeon worked with XTC, The Frank & Walters and Menswear.

Paying tribute, Sir Elton John said: "I am devastated by the tragic news about Gus. He was an incredibly talented producer and a very dear friend for many years. I will miss him terribly."

## COPY-AND PASTE THEATRE SPECIAL

**Hilarious character synopses from Keith Allen's Closer To Devon. Sorry, we mean Glastonbury: The Musical**

**Selina Prima – American teen sensation**

Playing Glastonbury is a big PR move – it is also her idea of hell and she is going to do all she can to make everyone else's life hell, short of attempting to call the whole gig off completely.

**Freddy – new age traveller, ex-public school boy**

Freddy is touring with a hippy circus troupe who climb the fence to get in to the festival.

**Marie – adolescent/teenager**

She has come to Glastonbury to grow up and be treated like an adult. She hates her age. Hates her parents (but not really).

**Champion – Selina's publicist**

Champion hates festivals but he has to go because they are part of his job. He hates his client because he is in love with her, completely unrequited.

**Babe – model, Champion's girlfriend**

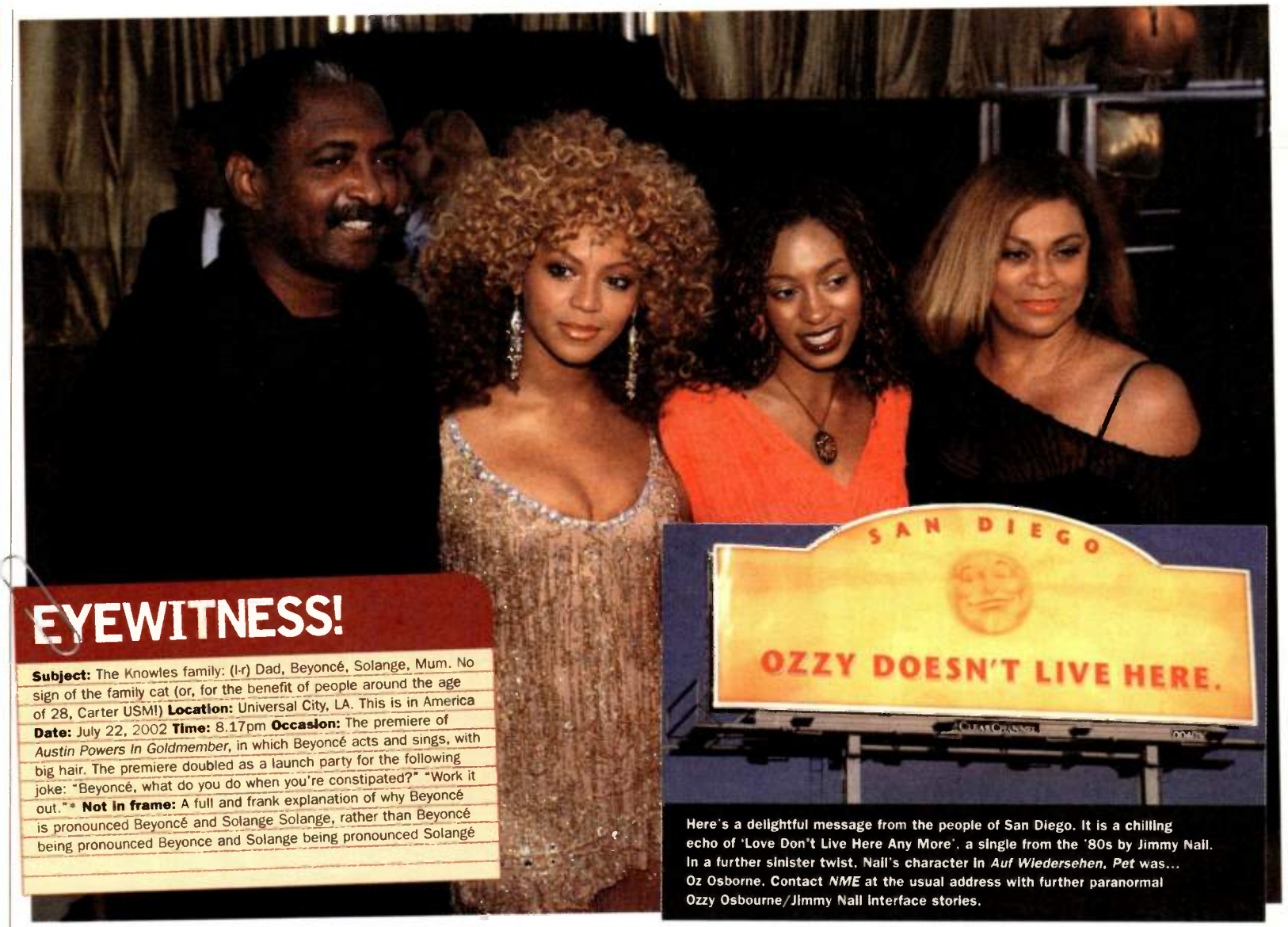
Babe wanted to camp. She is sick of five-star hotels. She looks for love in all the wrong places.

**Martin – unemployed builder from Essex, 31**

Hates crusties and new age travellers and hippies. Came with a coachload of mates from a neighbouring town, but got drunk on the coach on the way to the festival and passed out in the car park in Glastonbury.

Well, readers, we don't know about you, but this sounds absolutely fucking dreadful.

PHOTOGRAPHY: ALL ACTION/BIG PICTURES/LFI



## EYEWITNESS!

**Subject:** The Knowles family: (l-r) Dad, Beyoncé, Solange, Mum. No sign of the family cat (or, for the benefit of people around the age of 28, Carter USM) **Location:** Universal City, LA. This is in America **Date:** July 22, 2002 **Time:** 8.17pm **Occasion:** The premiere of *Austin Powers In Goldmember*, in which Beyoncé acts and sings, with big hair. The premiere doubled as a launch party for the following joke: "Beyoncé, what do you do when you're constipated?" "Work it out."* **Not in frame:** A full and frank explanation of why Beyoncé is pronounced Beyoncé and Solange Solange, rather than Beyoncé being pronounced Beyonce and Solange being pronounced Solangé




Here's a delightful message from the people of San Diego. It is a chilling echo of 'Love Don't Live Here Any More', a single from the '80s by Jimmy Nail. In a further sinister twist, Nail's character in *Auf Wiedersehen, Pet* was... Oz Osborne. Contact *NME* at the usual address with further paranormal Ozzy Osbourne/Jimmy Nail interface stories.

## PLUS ONES

"I saw **Chris Martin** in Covent Garden yesterday, looking hunky," writes a correspondent. "He was with a young kid. I assume it's not his?" We assume likewise... ● "**Grant** from **Feeder** was on Upper St in Islington talking on his mobile phone," trumpets another correspondent. "Then he went into a posh furniture shop. He was looking well. So... not much to report really"... ● US singer-songwriter **Willa Ford** turned up at the Pantene Pro-Voice concert last week, which was designed to inspire young women to write and perform their own music. Perhaps Ford could have taken a leaf out of her own book – it wasn't so long ago that the writers behind one song she performed, '(Not Such An) Innocent Girl', ended up giving it to Victoria Beckham... ● We don't know if he's in the fanclub but Chris Martin somehow managed to blag his way into the **Idlewild** fans-only show last week. Either that or Idlewild are supporting Coldplay on tour... ● **Chloë Sevigny** popped along for **The Datsuns** at Spaceland in LA, and **Kevin Shields** and **The Beatings** were at

**The Buff Medways**' London date... ● The **Pet Shop Boys** got along, got along very well for a nice drink in the sun, literally 20 seconds from *NME*'s front door last week. They were in a bar called Studio 6, though of course with our trademark style and wit the fact that it is made out of wood means that we know it as Shed 7. Which, in turn, perhaps explains the Boys' new direction... ● **Fran Healy** was at *The Idler*'s Clerkenwell Literary Festival do, along with Travis' **Dougie** and his strong-as-a-woman lady. Also in attendance: **Keith Allen** (fortunately this time with his cock inside his trousers), **Johnny Ball** (!), poet **John Cooper Clarke** and various other very fashionable people... ● Finally, news from our Manchester office. Last Friday night, **Darius** *(far left)* went to the Rockworld all-nighter. Earlier in the evening, he had been trying to tag along with **Michelle** *(left)* from **Liberty X**'s birthday entourage, "but had clearly been snubbed". Fancy that!...

*Joke contains elements of "What do mathematicians do when they're constipated?" by Brian Conley, 1989, reproduced with kind permission

WWWhat's on... NME.COM

nme Radio

Tune in to the new sounds of **NME RADIO** – we've completely overhauled the playlist so it's fresher than ever before featuring favourites like **THE VINES**, **HIVES** and **WHITE STRIPES**, new stuff like the **YEAH YEAH YEAHS** and **THE RAPTURE** and lesser known classics from the likes of **OASIS**, **RADIOHEAD** and **NIRVANA**. Don't miss it – it makes other radio stations sound like dull middle of the road useless twats. Oh, they are.

Festivals Festivals everywhere

Or in our case, Spain... It's a hard job but we'll be heading for the sunshine and beaches of **BENICASSIM** and the **VIII FESTIVAL INTERNACIONAL**, **RADIOHEAD**, **PRIMAL SCREAM**, **DJ SHADOW**, **SFA**, **THE CHEMICAL BROTHERS**... oh, you know. Point yourselves toward **NME.COM** this weekend for reports and pictures live from Spain!

Don't Forget...

**V2002** and **THE CARLING WEEKEND** are almost upon us. We will be there in case you can't be with all the news, gossip, reviews and pictures of famous people that you can eat.

# BREAK FREE

## BETH ORTON

### Daybreaker

- Brit Award winner Beth Orton's long awaited third album includes contributions from Ryan Adams, The Chemical Brothers and William Orbit
- Both musically and vocally, Beth has captured something magical on every track - her lyrics imaginative and richly evocative, her voice spine-tinglingly soulful and emotive
- "Daybreaker is so beautiful and distant that it almost isn't there at all. Ignore it at your peril. 8/10" - NME

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# Burn it!

## DEATH IN VEGAS

## From punk to Public Enemy, Richard Fearless and Tim Holmes have got it covered

Text: Piers Martin

**1 THE SENSATIONAL ALEX HARVEY BAND**
**Delilah**

Tim Holmes: "We've got a theme, we've done a CD of cover versions. This one I dug out when I was DJing at Andrew Innes from Primal Scream's birthday party a couple of months ago. He rushed up to me and said, 'Fucking hell, that's the first band I ever saw!' This is a live version from the mid-'70s and it's almost pantomime."

**2 NIRVANA**
**The Man Who Sold The World**

Tim: "It's from that *MTV Unplugged* thing. It's fucking awesome and you can really tell their standard of musicianship because it's a really hard song to play – the fingerwork on the guitars! It's just a brilliant cover of a fantastic song."

**3 THE SLITS**
**I Heard It Through The Grapevine**

Tim: "I bought this when it first came out; I like its irreverence. It was on the B-side to 'Typical Girls', so it was out in '79. They had a proper band in when they did this. Sonically it's really good."

**4 TRICKY**
**Black Steel**

Tim: "Public Enemy. A brilliant version of a brilliant song."

Cover stars: Tricky and (right) The Slits

PHOTOGRAPHY: PENNIE SMITH

The couldn't-care-less way Martina sings the lyrics is perfect. She couldn't give a shit."

**5 CICCONE YOUTH**
**Addicted To Love**

Tim: "This is Sonic Youth doing that Robert Palmer song, it's on 'The Whitey Album' and it's karaoke, fucking hilarious. It's a tourbus favourite, air guitars out. A good song to lurch around to on a fast-moving tourbus. It's good once you get used to it."

**6 PATTI SMITH**
**Gloria**

Tim: "By Van Morrison. From 'Horses'. I discovered that she changed the lyrics from a man's perspective to a woman's. Patti Smith is brilliant. She played the New Bands stage at Glastonbury three years ago, after us, so we watched her from the side of the stage. A special moment."

**7 BALANESCU QUARTET**
**The Model**

Tim: "I like it because I was working in the studio at the time where it was recorded. An orchestral version of 'The Model', from 'Possessed', their album of Kraftwerk covers."
Richard Fearless: "I used to play that out with a hip-hop beat over the top, one of the first DJ things I used to do."

**8 JOHNNY CASH**
**One**

Richard: "I love Johnny Cash. The first time I ever heard that song was when *(Andrew)* Weatherall played it to me. Such a beautiful rendition of a U2 song. It's a good song which he's done an amazing version of."

**9 MARIANNE FAITHFULL**
**As Tears Go By**

Tim: "Apparently Mick Jagger wrote this to be her single when they were going out and then the Stones did a version of it later. I think it was her first single."

**10 RAMONES**
**Do You Wanna Dance**

Tim: "I love the Ramones and saw them countless times. I was actually in Manhattan last Easter and saw all these candles outside CBGB's and thought, 'What's going on?' Joey Ramone had died the night before. My favourite band of all time."

**GET YOUR CLICKS HERE!**
**YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS**

# THE NME 50

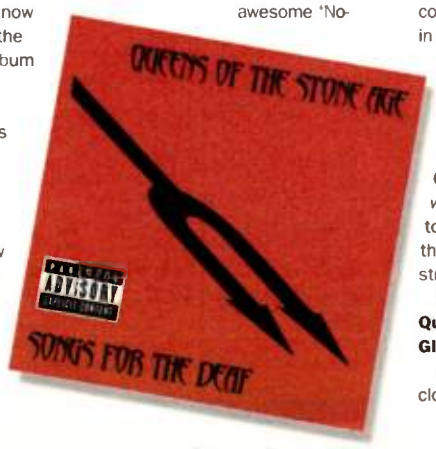
## WIN 50 things every week!

## WEEK 16: WIN QUEENS OF THE STONE AGE BOOTY!

**Queens Of The Stone Age**: desert-dwelling rock outlaws, fucked-up musical visionaries, winners of the coveted *NME* Album Of The Year award (for 2000's 'Rated R') and now the semi-naked makers of the most eagerly anticipated album of 2002.

The album in question, **'Songs For The Deaf'**, was previewed in a feral set at Glastonbury that sent everyone within a ten-mile radius into a frenzy. And having had a sneak preview of the finished product, we can tell you that it won't disappoint. With guest appearances from **Dave Grohl**, **Gene Ween** and Amen's **Casey Chaos**, if you don't think it's a masterpiece we'll eat Nick Oliveri's beard.

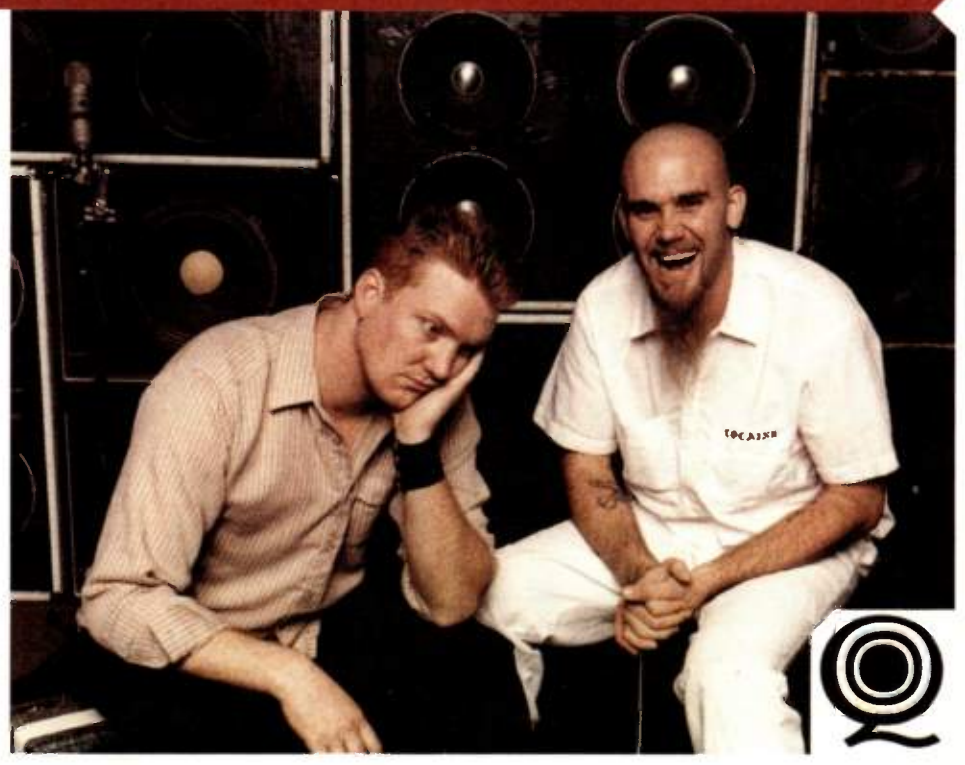
'Songs For The Deaf' isn't out until August 26, but we've got 50 **four-track CD samplers** to give away. As well as containing the awesome 'No-One Knows', 'You Think I Ain't Worth A Dollar But I Feel Like A Millionaire', 'Go With The Flow' and 'Hanging Tree' (so you can have them before their official release), they're strictly limited collectors' items, totally unavailable in the shops. We've also got 50 pairs of equally rare **promotional earplugs** ('Songs For The Deaf' – geddit?).




All you have to do to be in with a chance of winning the CD and earplugs is to log on to *www.nme.com/happybirthdaynme* to register and then answer the following stunningly straightforward question:

**Who played the drums for Queens Of The Stone Age at Glastonbury 2002?**

Usual rules apply and the closing date is 12 noon, August 7.



# On

## TOMORROW'S STARS TODAY

Edited by Kitty Empire

Plastic fantastic: Halo (l-r) Graeme, Steve, Iain, Jim

**"We get weird presents. We've had replica models made of us"**
**Graeme Moncrieff**

PHOTOGRAPHY: SAM JONES

# HALO

## Epic, emotional and also available in plastic

Most bands wait years to be immortalised in plastic. Not Halo, who've achieved it after only a few singles. Obviously it helps that they don't get fans, so much as fanatics.

"Oh yeah, we've got some mad ones," says soft-spoken singer/guitarist Graeme Moncrieff. "We get weird presents. I get given jam sandwiches a lot, and we've had replica models made of us. You know those little plastic troll dolls? They make clothes and hairstyles for them – the attention to detail is amazing."

Three years after forming in Bristol, it's obvious why Halo arouse such hysteria. After all, Graeme, brother Iain (guitar), Jim Davey (drums) and bassist Steve Yeomans (bass) already have the cult classic rock deportment and teased hairstyles. More importantly, they write hidden-depth tunes and lyrics that demand serious picking over. It's this, along with swooping theatrics, Graeme's remarkable falsetto, an industrial-sized helping of darkly paranoid lyrics and the manic operatics of last single 'Sanctimonious', which gets them constantly likened to Muse.

"Nothing against them," says Graeme, "but it seems any emotive rock band with powerful vocals gets compared to them. We deserve better."

New single 'Neverending' should provide it. A simmering, intense life-and-death love song basting in its own juices, it'll see their burgeoning appeal magnify wildly. It also augurs well for imminent debut album 'Lunatic Ride' – a title that could equally apply to the band's on-the-road experiences. They've had armed police raid their hotel during a drunken spliff session, three of their cars torched in one night and the day before *NME* interviewed them, fate struck again.

"We played in Birmingham last night," moans Steve, "and someone told us our bus was on fire. We legged it to the car park and there was this smell of burning plastic. The TV blew up and set fire to the air conditioning. We're starting to think we're jinxed."

No chance. Such things are more likely to fuel a grandly dramatic band like Halo rather than stop them. Prepare to join the obsessives. Doll-making skills optional.

***Jim Alexander***

**'Neverending' is out August 26 – hear it now on *NME.COM*. 'Lunatic Ride' follows September 9. Halo play London W1 100 Club on Tuesday (August 6)**

# TURN ONS
## What's on the NME stereo

1 **The Music (LP)** The Music (Hut)
2 **Scorpio Rising (LP)** Death In Vegas (BMG)
3 **Evil Heat (LP)** Primal Scream (Columbia)
4 **Black Rooster EP** The Kills (Domino)
5 **Losing My Edge** LCD Sound System (Output)
6 **Big Sur** The Thrills (demo)
7 **International DeeJay Gigolos CD 6 (LP)** Various (IDG)
8 **Amorphous Androgynous: The Isness (LP)** Future Sound Of London (FSOL)
9 **One Beat (LP)** Sleater-Kinney (Kill Rock Stars)
10 **Canada (LP track)** Low (Rough Trade)

The Kills: even better than The Thrills

PHOTOGRAPHY: SANDRA WAIBL

# MY COMPUTER
## Down-to-earth Manctronic duo

A nine-minute debut single. Folk songs fed through computers. Mike Leigh attitude, Brian Eno sounds. Tracks which, in a second, swing from Jeff Buckley to the Prodigy... there's a lot about Manchester's My Computer which shouldn't work. But then, Andy Chester, 33, and Dave Luke, 34, don't give a fuck. "There's nothing worse than people telling you you can't do things. Fuck rules. We can go where we want," tuts Dave.

Old friends, the duo were asked by Derek Ryder (Shaun's dad) to write some "dark drum'n'bass" for *Detox*, a film by Tom '*Grape Tapes*' Bruggen. In this environment they flourished, two madmen in their own little world. "We weren't thinking about it coming out," says Dave.

The epic debut, 'All I Ever Wanted Was A Good Time' (think Daft Punk/Air do folk-disco), will split opinion and the LP, 'Vulnerabilia', is even better. For both, it's taken extraordinary commitment. Dave abandoned a career as a physicist, while Andy has been writing songs and signing on for 12 years.

"When I left school I couldn't get a job, there was fuck all – Thatcher in her prime – so I thought, 'I'll form a band and get rich quick'," he explains, ruefully.

'Vulnerabilia' is about self-belief and self-doubt, the joy of music and the failure of politics and religion, getting high and being dragged down. Of 'No More Dealing', Andy says, "I was sick of hearing rappers boasting. We've all met dealers and most are paranoid to fuck. And a lot are searching for a way out. I didn't see anything representing that."

Ultimately, it's honest. "Irony!" scoffs Andy. "What? You don't mean what you're saying? What's the point in that?"

You can trust My Computer. Completely.

***Tony Naylor***

**'All I Ever Wanted Was A Good Time' is out on Monday on 13 AMP – hear it now on *NME.COM*. 'Vulnerabilia' follows in September**

QWERTY as folk: My Computer (l-r) Dave and Chester


SCALING NEW HEIGHTS

HELL IS FOR HEROES
I Can Climb Mountains

- I Can Climb Mountains is the first single to be taken from the band's forthcoming debut album The Neon Handshake
- CD includes two exclusive new tracks and the enhanced video to the title track
- "Guaranteed to be the feel good hit of the summer. 5/5" – Rock Sound

Released Monday 5 August

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## It's all about gardening, too, apparently for Shakira – the slightly bonkers Colombian pop princess, who's bigger than cocaine

Text: Mark Beaumont

Midday July 1, and the streets of Rio are aflame. Ticker-tape ribbons swarm in the air, Brazilian flags cascade from every window, the streets bellow with horns and whistles and screams. Through a city in full carnival crawls a double-decker bus; eleven beaming heroes and a golden globe on its upper deck, a thrashing tail of jubilation in its wake. Today Brazil have brought football home and, compared to this party, Mardi Gras is a Keats recital by Belle & Sebastian.

High on a hotel balcony, like some forlorn pop Rapunzel, Shakira Isabel Mebarak Ripoll gazes down at the glittering lime and lemon throng and bites her lip, dreaming of joining the crowds in sweet anonymity.

Then a faint sound of drums makes her hips twitch. Her damn hips could never resist the drums.

"I wanted to dance because they were playing toms in the street," says Shakira, bouncing enthusiastically on a hotel sofa in Kensington a week later. "The music was really fabulous. My bodyguard was going, 'NO WAY! If you go down I quit today!' I was like, 'OK!' I went down wearing a baseball cap and some dark glasses. A few people looked at me, wondering, but I walked among the crowd and it was great!"

Shakira giggles. Shakira giggles like a fluffy cartoon squirrel.

"I'm not willing to miss those kind of moments in life. There are many sunsets I've missed already to miss a carnival like that."

It was the drums that first lured Shakira to the breakneck carnival that is Pop Life. At the age of seven, in a Middle Eastern restaurant in her home town of Baranquilla, Colombia, the thump of the Arab doumbek made her instinctively belly-dance in her seat. Before long she'd belly-danced her childhood away; she danced for the nuns at her Catholic school, she danced for talent contest judges, she danced for miners at jungle mining camps dressed as a sequin-crazed cowgirl.

Then, at 13, she heard that a Sony Records executive was staying in a local hotel, so she ambushed him in the lobby and belly-danced her way into a three-record deal that saw her sell over four million Spanish-language albums in Latin America before she was 17, becoming not only the female Ricky Martin but one with impeccable pores.

Yesterday – aged 25 and a further eight million album sales, a couple of Grammys and probably about 15 hip replacements down the line – Shakira belly-danced for 100,000 gravel-tonsiled pre-teen harpies at Party In The Park. After her performance she was ushered to her seat – in the Royal Box, next to Prince Charles.

"It was very hectic yesterday," Shakira says, sparkling. "I flew in from Italy and I had less than an hour to get ready. As soon as I was ready I stepped onstage, then I came offstage and then I was sitting in the Royal Box! Hahaha! I wasn't expecting to meet him at all. You are lucky to have such a friendly Prince."

He's never bought *NME* a pint. Clearly we need to practise our booty-shakin'...

Unless you've been living under a rock in Jade off *Big Brother*'s brain for the past four months, you'll have had your sleeping patterns regularly disturbed by 'Whenever, Wherever'. It's the Alanis-gone-saucy flamenco-pop monster that waggled its unmountainous bosom across the UK Top 40 for the best part of three months and made Shakira as fabulously famous worldwide as she'd been for seven years in Colombia. This is surely in no small part down to Shakira being taken under the wing of Freddy DeMann – the manager who launched the careers of Michael Jackson, Madonna and Alanis Morissette – in 2000, shortly before she dyed her hair blonde, started wearing beaverskin bikinis and recorded her first English-language album. Which was all her own idea. Apparently.

"It was not something premeditated," she says of her change from dusky choirgirl to Amazonian swimwear model, "it was just the way I was feeling at that moment. As a 19-year-old girl I was very successful in the Hispanic world but I was less in touch with my feminine aspect, my sensual aspect and all that. Now it's different."

Hmmm. But you can stop looking for the Svengali hand up Shakira's celebrated jacksie (an arse which has had so many pictures taken of it by the tabloids, you'd think they were doing some kind of structural survey). One listen to that album, 'Laundry Service' – her *sixth* – unveils to her new British audience an untailored and

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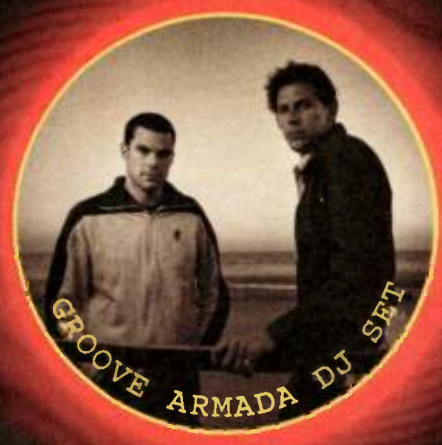
Bogota standard: Colombia's literature-loving pop sensation, Shakira



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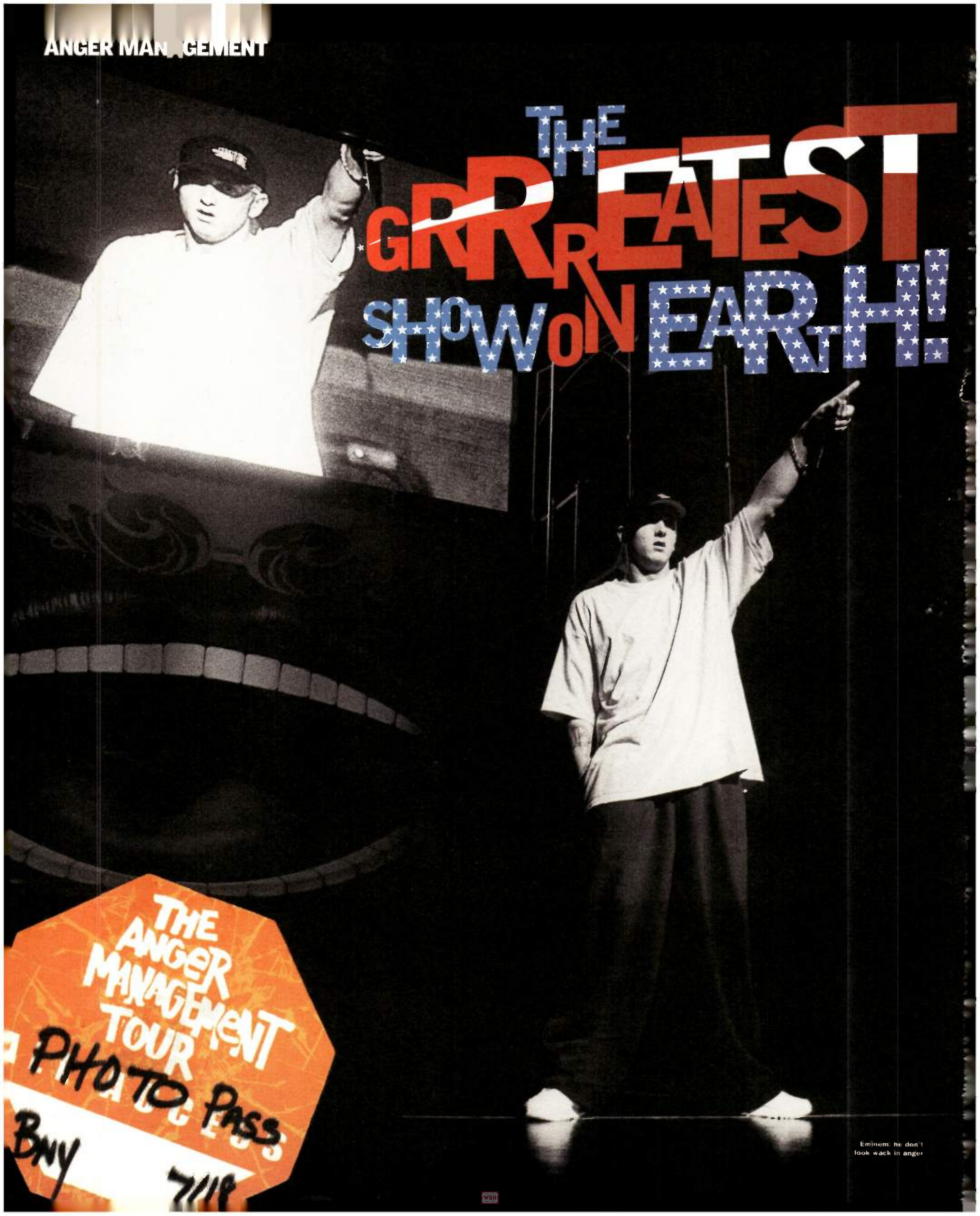
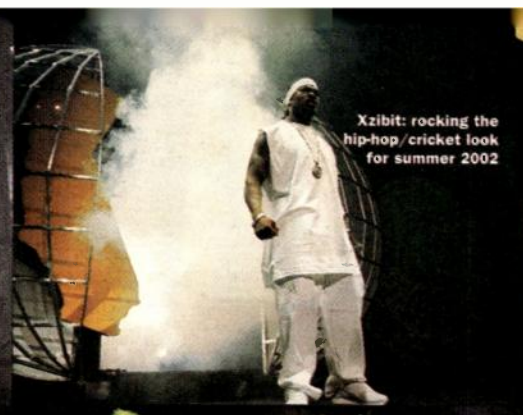
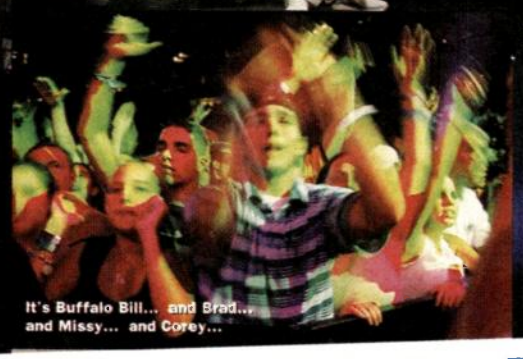



Eminem: he don't look wack in anger

D12: "So let's get this straight – you wan' us to get off?"

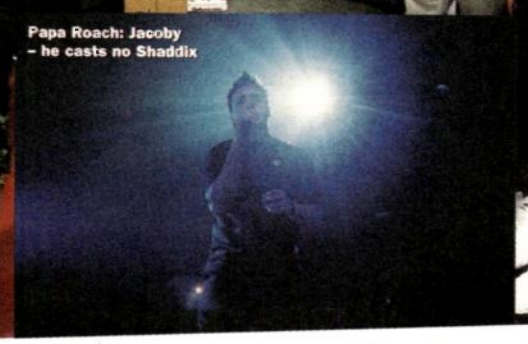


Xzibit: rocking the hip-hop/cricket look for summer 2002

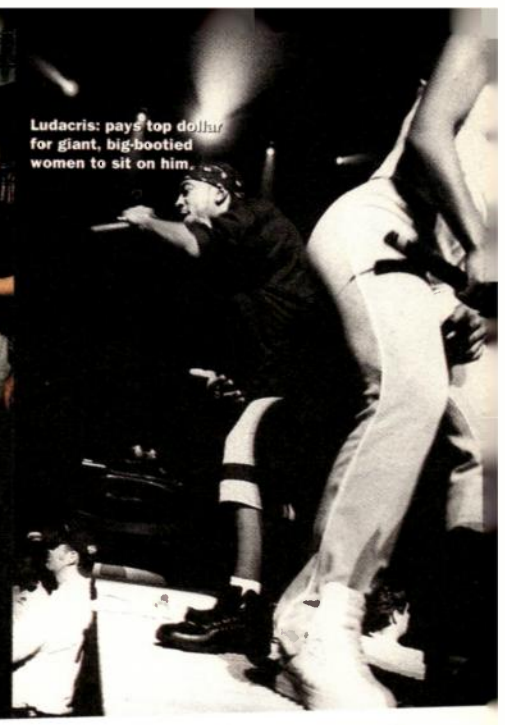


It's Buffalo Bill... and Brad... and Missy... and Corey...

Buffalo's most obsessive Eminem fan takes his T-shirt collection everywhere with him



Papa Roach: Jacoby – he casts no Shaddix



Ludacris: pays top dollar for giant, big-bootied women to sit on him.

# Welcome to a big shed in upstate New York where Eminem – along with Papa Roach, Ludacris and Xzibit – is corrupting white America on the Anger Management Tour

Text: Mark Beaumont Photography: Andy Willsher

*'Wonder Of The World: Under Improvement' – signpost at construction site at Niagara Falls, 20 miles from Buffalo, New York, July 18, 2002*

***"Bitches and gentlemen, it's showtime! Hurry hurry, step right up! Introducing the star of our show! His name is MARSH-ALL!!" – Eminem 'Business'***

"This music is race-driven and violence-driven..." says a stern congresswoman. "His fans are alienated from schoolteachers, alienated from their parents..." moralises another. "He says 'Eff your school, eff your parents, eff society...'" intones a third. On the screen above one dark, foreboding carnival showground, a second circus – the Fantabulous Eminem Media Freakshow! – tumbles over itself in clip after clip after clip of televised news footage, outrage and disgust.

"...rapes lots of 'bitches'..."

"...corrupts his audience..."

"...homophobic..."

"...shocking..."

"...degenerate..."

"...evil..."

An ominous boom of here-comes-Satan synth thunder, a flicker of lights along the spokes and the 50ft Ferris wheel, stage left, starts to turn. Bleach-blond ten-year-olds stop giving each other blowbacks and start trying to scream their kidneys clean out of their cakeholes. A ringmaster in top hat and tails penguin-waddles out of a big top, a dwarf bounces onstage on a trampette and a disembodied voice hawks "WELCOME TO THE EMINEM SHOW!"

From dark skies descends the King Of The Freaks, Public Motherf——er Number One, Marshall Mathers III – aka Slim 'Bastard' Shady, aka the 'bitch'-'raping', audience-corrupting, homophobic, degenerate and evil rap bogey man Eminem – riding a big wheel carriage while rapping a song in which he threatens to *"ambush this Bush administration, mush the Senate's face in"*. Centre stage, under signs saying 'LIVE! FREAK SHOW!' and 'PSYCHIC SHOW!' is a large mouth that will never be shut.

Roll up, roll up for the Anger Management Tour 2002: not only the most elaborate, flamboyant and hilarious hip-hop show so far, but also Eminem at his most subversive, his most insidious, his most *dangerous*. This is him taking a step back, laughing at the circus that follows him and then using his psycho-Scooby persona as a bluff while he implants radical political and sociological polemic into the sponge-brains of his millions of goldfish fans. And then shooting Moby.

Please take your seats as the curtain rises on The Greatest Show On Earth. The eighth Wonder Of The World just got drastically improved...

***"Must be a circus in town/ Let's shut the shit down on these clowns" – 'Business'***

"It's just singin', it's just music," says John, a goatee'd Papa Roach fan from Niagara Falls. "The only people that are affected are the people with weak minds."

"It doesn't matter," his friend Karen agrees. "If you teach your kids right, they're gonna listen to a song and not take it literally."

The queue snaking around the HSBC Arena in Buffalo, New York – proud home of the Buffalo wing and the first of 31 big sheds the Anger Management Tour will visit before it winds up at the Detroit Palace on September 13 – is remarkably short of chainsaws, hockey masks or pierced eyelids. Where you'd expect to find running street battles between hordes of dungaree-clad hell-teens and blokes with placards dressed like The Polyphonic Spree, there are orderly lines of decent, at-least-semi-intelligent upstate suburbanoids. They won't rip out seats to use as Frisbees like the Slipknot fans at the NEC. They won't torch toilet cubicles and rape folk like the Bizkit-following twats at Woodstock '99. They won't nag any girl on someone's shoulders to expose herself like every other rock festival crowd in America since 1784. They're aged between 14 and 25, they've already got their ticket for Jimmy Eat World in the HSBC car park next week and their worst crimes tonight will be having a crafty tug on a poorly-made spliff. They are also, incidentally, around 99.9 per cent white. Reports that Eminem has single-handedly transformed Young America into a nation of chainsaw-wielding, girlfriend-slaughtering crackheads have been greatly exaggerated.

It's clearly not going to be a wave-your-guns-in-the-air thugathon tonight (there's even an alcohol ban), but the Anger Management Tour was never about that. It was conceived in 2000 as a big-budget blamarama to net the lucrative mid-teen, largely white rap/rock crossover market. Limp Bizkit made it rain down glitter, Eminem made like *Friday The 13th*, Papa Roach, er, jumped in the crowd a lot, Xzibit loped about scarily and suddenly the world was safe for Linkin Park. Praise be!

This year, Ver Bizkit have been replaced by Ludacris and the showmanship upped to the point where the tour should be re-named *Highly Questionable Moral Standpoints On Ice*. Xzibit emerges from a giant hamster ball along with a Tupac-a-like MC called Sophia and marches about to scary vampire choir music. Ludacris, who has brought an entire cartoon city and the world largest nodding dog with him, encourages us all to *"look up in the sky for the ho-zone layer"*. And Papa Roach... well, Papa Roach jump in the crowd a lot on the assumption that you can turn a disinterested rap fan into a metal moshpig simply by climbing on his head and shouting. And they're right, although if the crowd had known about Jacoby Shaddix's recent lavatorial dilemmas they'd have insisted he wear diapers.

"We went to Mexico and we all got food poisoning, man," he huffs, running into *NME* in Buffalo's hip-hop hotel the night before. "I was shitting and puking EVERYWHERE! But I'm ready for it now. No lights, no set, nothin' but a lot of this (*performs series of kung fu moves as though taking on a battalion of flying ninjas*)."

"What we're doing here today – bringing rap and rock together – that's UNITY!" he says next day from the stage. He then proves it by starting the world's first hip-hop rock chant ("I say 'ONE TWO', you say 'FUCK YOU!'") while his band slam through 'Last Resort', 'She Loves Me Not' and one with a load of Bollywood strings all over it. It's hardly a joint Israeli/Palestinian. tea dance on the West Bank but we appreciate the gesture.

But when the red velvet curtain sweeps aside for the Main Event and Super'nem descends on his Ferris wheel rapping *"Ladies and gentlemen, introducing the new and improved you-know-who"*, it's all about one man and his battles: with the law, notoriety, his family and himself. And Moby, of course.

At first listen, 'The Eminem Show' (from which the majority of tonight's gig is drawn) sounds like Our Marshall blathering on about how controversial he is without being controversial at all. Dig deeper and it's shot through with a maturity, self-knowledge and political nous that makes a bozo of Bono.

## Eminem implants radical political and sociological polemic into the sponge-brains of his millions of goldfish fans

Marshall steps straight from the Ferris wheel into 'Square Dance', which combines a whole bundle of anti-War Against Terror rhetoric with cousin-marrying barndance before ending in the best firework display since the Big Bang. Then, after a couple of verses of 'Business' – 'The Eminem Show's theme tune – red police lights swirl, glitter cannons explode and 'White America' churns into life.

Up on the screens, animated blank-faced, blond mini-Eminems wander featureless malls, beaten up by the police, berated by politicians, bored beyond belief. So they go to school and shoot their classmates and now here's a cartoon Marshall himself, wiping the blood of America from his face to reveal dollar signs in his eyes. And onstage there's the real Eminem in a stars and stripes bandanna railing about *"the freedom of speech the United States government has sworn to uphold"*. It's Eminem simultaneously spotlighting the hypocrisy of his critics and holding his hands in the air going, "Yup, I'm Satan in a hoodie and so are your children. What ya gonna do?" suggests Marshall, "MAKE SOME FUCKIN' NOOOOOISE!" Which is a bit like asking an arena full of bears to make some noise if they shit in the woods.

The staging of 'White America' is as clever as the D12 segment is stoopid. Mics pack up, 'tunes' are unrecognisable, the fat one in the hospital hairnet gets his fat gut out "fo' da laydeez". Finally, after ten minutes of grown men asking us how many "bitches" are "in this motherf——a", Eminem takes centre stage once more.

"How many motherf——in' people here pop pills?" he asks. The degree of screaming suggests that a good 86 per cent of the motherf——in' people here occasionally pop the odd pill. "That's fucked up," Em continues, "because some of you in here are only 14." The increased level of screaming suggests that, of the 86 per cent of motherf——in' people previously polled, it's actually the 14-year-olds that pop the most pills. "If you pop pills,"

Here on in it's goodbye Eminem: Masked Political Avenger and hello Slim Shady: Showman. The walls are all made of stars for 'Stan' as Eminem leads Buffalo in a bout of arm-swaying then, after rampaging through 'The Way I Am', he turns into David Blaine. Stagehands wheel out a metal platform which Eminem ascends, a yellow cloth tube is lowered around him and – piff-paff-poof! – the tube drops to reveal NO EMINEM! 'Cause he's now over there! Leaping out of the big top to do 'Soldier' along to black and white mocked-up footage of thousands of uniformed Eminems marching off to war!

And there's more. Before a heart-wrenching 'Cleaning Out My Closet' we're exhorted to put one finger in the air and chant "FUCK YOU DEBBIE-DEBBIE!" The intro set-piece to 'Superman' sees a bikini-clad Dina Rae being chewed to death in the massive mouth while Eminem yells "A damsel in distress! Buffalo, shall I save her?" then slides down a pole to her rescue to perform this blindly sexist song in what will undoubtedly be called a 'sexy clinch' by the 3AM Girls.

But best of all comes before 'Without Me', when a man in a red tracksuit and plastic bald head emerges from the big top and begins to drift towards the lighting rig on wires whimpering "Look at me! I'm a spaceboy! I can FLY!" It takes some minutes to twig that this is supposed to be Moby, by which time Eminem has called for his new rapping protégé Obie Trice to fetch his shotgun. He cocks, aims and – KABOOM! – 'Moby' falls limply to earth. The prophesy has been fulfilled, the dark hippy vanquished. Roll credits.

The Eminem Show closes with a firework Niagara and the joyous trot of 'My Dad's Gone Crazy', Eminem duetting with an animated Hailie Jade who, being a cartoon, can't keep in synch. It's a comic end to a momentous evening: a glitzy, fun-packed circus show for all the family that subliminally makes you want to disembowel Tipper Gore. Eminem has got over the gross-out shock tactics, dropped the selfishness, got more responsible and evolved into the true Voice Of Young America.

He's no longer a snotty nuisance, he's a bona fide political thorn, the best thing since Elvis Presley and possibly the most political mainstream pop star since John Lennon. So step right up, hurry, hurry for all the fun of the fury...

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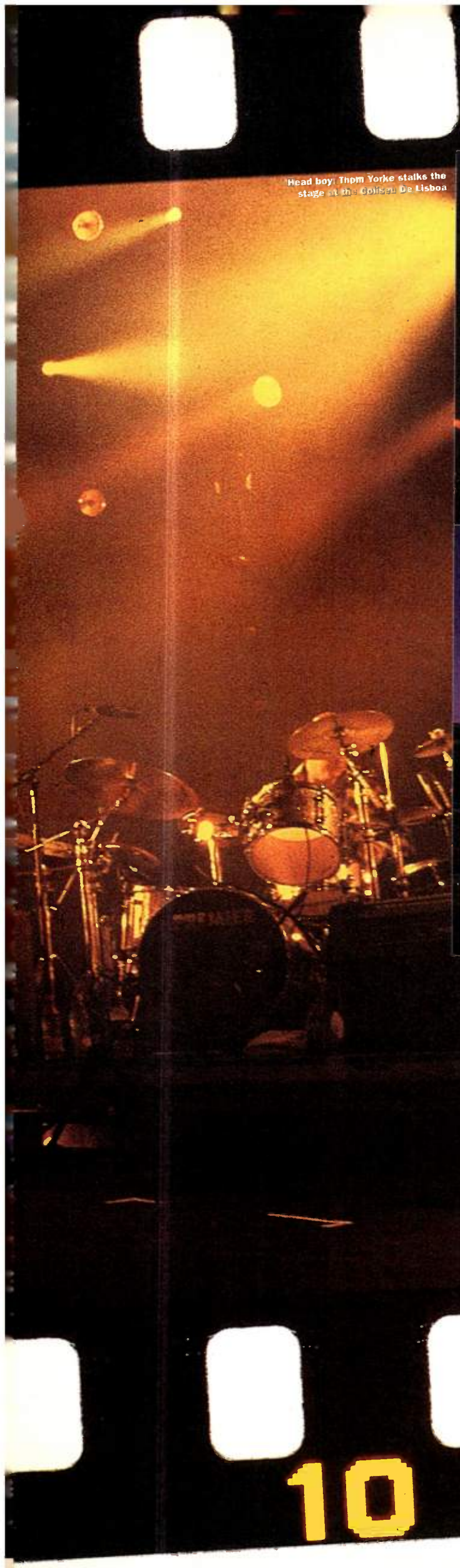
HEAR THE ARTISTS FEATURED ON THE ANGER MANAGEMENT TOUR BY VISITING NMERADIO.COM

# THE CREATIVE GENTLEMAN'S LEISURELY TOUR

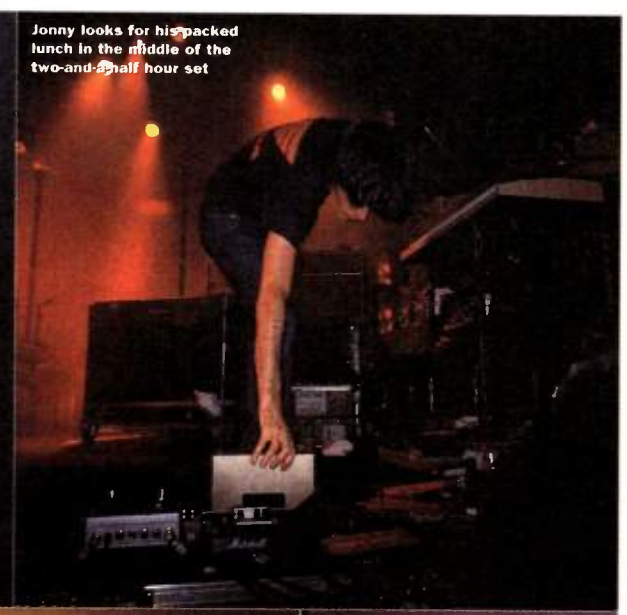
**NME travels to Portugal, where Radiohead are bamboozling all comers, with up to 16 new 'shagging' songs, Ed and Jonny on drums, and a new moon promising great things on the horizon**

Text: Johnny Davis Photography: Tom Sheehan



Head boy: Thom Yorke stalks the stage at the Coliseu De Lisboa

Thom learns how to rock again, using his teeth



Jonny looks for his packed lunch in the middle of the two-and-a-half hour set

"No, me first!": Colin and Ed fight over the effects pedals

So what's the new Radiohead album going to sound like? Tough call. At this stage in their twisty turny career, the only safe bet would be on expecting the unexpected. After all, where *haven't* they gone before?

And yet... when Radiohead take to the stage to play a bunch of brand new songs, even 'expecting the unexpected' isn't enough to prepare you for the sight of Jonny Greenwood and Ed O'Brien ignoring their guitars for two giant tom tom drums and thumping out a glam Glitter Band beat while the rest of the group charge through a three-minute stomper. 'Amnesiac'? A memory. Here's the news: Radiohead have learned how to rock again. In their own special way, of course.

Radiohead have come to Lisbon to play some new songs. They like it abroad. If their 1998 film *Meeting People Is Easy* was an exercise in showing just how miserable flying around the world playing your favourite hits to thousands of adoring fans could possibly be for a rock star, maybe you caught them on a bad year.

Throughout their ten-year career, Radiohead have proved themselves to be one of the few truly international groups. 'Creep' was first a hit in, of all places, Israel. The early-'90s saw America embracing them while Britain shrugged its shoulders. In 1997 they launched 'OK Computer' with shows in Barcelona. More recently, while the caustic electronica of 'Kid A' and 'Amnesiac' caused 'what the bloody hell are you up to now?' consternation in the UK, around the rest of the world those albums stomped to the top of the charts. If Radiohead's relationship with British life – politics, royalty, media – has been antagonistic, abroad is where the group have often felt most at home, most free, and most able to do whatever it is they like.

For the next three weeks then, Radiohead will travel around Portugal and Spain playing live. The plan is to try out 16 new songs they've written, find out which ones they like best, find out which ones the audiences like best and then go and record them. Easy. You wonder why, through the famously torturous recording sessions for 'The Bends' and 'OK Computer', they made life so difficult for themselves (and, ho ho, with 'Kid A' and 'Amnesiac', so difficult for us). But, as we'll see, this is a whole new Radiohead we're dealing with.

"We've earned our right to do this," Thom Yorke will say in the wee small hours of the morning, two days later, clutching a local beer to his half-beard. "With 'OK Computer' they pushed and pushed us around the world – 'One more gig here, one more gig there'. Now we get to play nice shows in nice places in Europe."

"It's the Creative Gentleman's Leisurely Tour," agrees bass player Colin Greenwood. "You know, Panama hat, diary, soaking up the culture as you go along."

"Why Portugal?" snorts Thom. "Don't ask me. It was Ed's idea." The Coliseu De Lisboa is the venue that guitarist Ed O'Brien chose to start this jaunt and, frankly, who can blame him? In the heart of Lisbon's cobbled centre, it's a beautiful, 12th century, five-tiered indoor amphitheatre. Colin is so enthusiastic about the venue's history, he can barely contain himself. "It's magnificent. They had elephants in there, you know."

At 5pm on a muggy Monday afternoon, the elephants have long since packed their trunks. Instead, a mostly teenage crowd of fans start to gather outside. Although Radiohead won't play for another five hours, the fans sit on the cobbled pavement, patiently smoking cigarettes and eating popcorn. Nobody gets horribly drunk, nobody starts chucking beer about and the toilets remain casualty-free. Oasis at Finsbury Park it's not.

Having stretched the definition of rock music to snapping point through 'OK Computer' ('Paranoid Android'

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FROM PREVIOUS PAGE

– six-and-a-half minutes long, no chorus, three unrelated musical sections) to 'Kid A' ('In Limbo' – made-up chords, strange time signatures) to 'Amnesiac' ('Dollars And Cents' – gibberish meltdown), in two interviews in June 2001, Thom Yorke offered a few clues to Radiohead post-'Amnesiac': that he "missed" the sound of guitars but that "so-called commercial melodies *(were like)* being besieged by a wasp; you just want *(them)* to go away".

When the house lights go down and Ed and Jonny start banging their tom toms to first newie 'There There', it's clear that it's the simplest, most direct thing Radiohead have done in years. Propelled along by its voodoo beat, the chorus goes, *"Just 'cos you feel it/ Doesn't mean it's real"*. It's great.

"We thought it should be, 'They're back!'" Colin Greenwood will say after the show. "We thought it might be a bit cheesy with two drummers, like *('80s soul-punks)* The Redskins... but it's cool."

If the song is instant sunshine itself, it's nothing compared to the joy beaming out from the band. Colin pogos up and down, Ed and Thom grin daft 'look at us!' grins, Jonny dances about and Phil Selway makes up for having to sit behind the drums by wearing a shirt so loud its label should read 'Stag Weekends Only'.

This, apparently, is the new, energised Radiohead. Radiohead Mk6 (at the very least). They're fitter, happier, more reductive: the nine new songs they premiere on the opening night are way more stripped-back than what's gone before. Played almost entirely on bass, guitars and drums, they lack the drum machine shenanigans of, say, 'Idioteque' or the Pink Floyd keyboard wash of 'The Tourist'. All of them would sound as out of place on 'Kid A' as anything off 'Kid A' would on 'The Bends'.

Though Radiohead have 16 songs rehearsed and ready to play, they plan to perform just a handful each night. To keep things interesting, they'll move them about as they see fit. Tonight they split the show into two. First, it's eight new songs. Then there's a 20-minute interval. Then it's back on for 18 songs the audience know. By the second night it's a plan that's been scrapped. At two-and-a-half hours the show is too long, and Thom has lost patience with the interval idea.

"It's like going to the fucking theatre, having an interval," he says. "And it's bloody weird going off after eight songs."

But, back onstage on the first night, the mood remains insanely chipper. 'Scatterbrain' has a simple guitar coda reminiscent of The Smiths' 'Back To The Old House': short, bitter and featuring Thom a-prancing and a-preening for the audience. Three-minute rocket 'Up On The Ladder' finds Thom revving up his Ian Curtis-goes-to-Trade dance, features a lovely up-and-down bass guitar wiggle and would be Britpop if they hadn't stuck the whole thing through a funny filter.

The piano gets wheeled on for next song, 'We Suck Young Blood'. Thom trips over it, goofs for the audience and asks the band, "Who starts this? Oh, me." It's somewhere near Nick Cave's 'The Ship Song' sung falsetto and featuring an odd 30-second jazz drum break near the end. While it could possibly be sent home from a funeral for being too doomy – it starts *"Are you sick?/Are you worried?/Are you begging for a break?"* – the gothic effect is undercut by Colin strutting up and down the stage, clearly having the time of his life.

Next, 'I Will' is the closest relation to 'The Bends'-era Radiohead, most notably 'Street Spirit (Fade Out)'. It's two-and-a-half minutes long and showcases some wonderful vocal gymnastics from Thom. Shorter still is 'Sail To The Moon' which starts with a delayed riff played through from Ed's pedals. Things go bananas for the best new song of the night, 'Myxomatosis'. Built around a crunchy guitar riff, it's a creepy pop thumper up there with R Dean Taylor's 'There's A Ghost In My House'. Thom sings from a lyric sheet perched on a music stand and plays a tiny, round-the-neck Yamaha keyboard.

'A Punch Up At A Wedding' is the last song in the first half. It combines a slow handclap drumbeat with Thom playing repeated house chords on the piano. At seven minutes, it's their longest new tune and ends with Thom screaming his lungs out. The second 'hits' section includes 'I Could Be Wrong', 'Karma Police', 'Morning Bell', 'Paranoid Android', 'Exit Music (For A Film)', 'The Bends', plus legendary 'lost' single 'Lift'. During 'Everything In Its Right Place', Thom climbs down from the stage and shakes hands with as many people in the front row as he can.

**"That's all I listen to now, Radio 4. I haven't listened to any techno for ages" Thom Yorke**

***NME*: How are you going to judge whether a new song is 'working'?**
Thom Yorke: "If a song works really well then we won't play it the next night. If people respond well to it, then we've tried it out. We don't want to get bored. That's not such good news for the audience, but *(filthy laugh)* tough shit!"

**The last time you tried out lots of new material live it was on Alanis Morissette fans, pre-'OK Computer'.**
"That was great. We were supporting her in these sheds all over northwest America. We did a set of all new stuff. You had all these good ol' boys in the audience thinking *'(Crosses arms, looks suspicious)* Hmmmm...' Then we'd go, 'This is an old one' and do 'High And Dry'. That was the only old song."

**Was it easy to get these new songs to this stage?**
"Was it easy? No. The nine weeks' rehearsal before these shows was not easy. It's easy now. But we all had six months off *(between touring 'Kid A'/ 'Amnesiac')* which is the longest we've ever had off. We were sending tapes to each other with ideas *(for songs)*. Which is how we did 'OK Computer'."

**Are you optimistic about going back into the studio? It's driven you to distraction before...**
"Well, the idea is not to use any computers on this record. *(Mirthless laugh)* Ha! We'll see how long that lasts."

**With 'Kid A' and 'Amnesiac', you wouldn't let the rest of the band see any of your lyrics. They said that made writing the music really hard. Did you let them see them this time?**
"Oh yes."

**Last year you said that your ambition was to make a record that 'makes you want to have sex'. Is this it?**
"*(Huge grin)* Yeah! Definitely. Too right we're making a shagging record."

**Are you sure? Some of these songs sound, um, a bit off-putting...**
"I think so. Some of the rhythms are definitely for shagging. If you like to shag very, very slowly. At 80bpm."

After the show, Radiohead are triumphant. "I love everybody, you know?" beams Colin over his Caipirinha. "Thom just said, 'If you fuck up, don't worry. It's not Madison Square Garden. We're here to enjoy ourselves.'"

**"Some of the rhythms are definitely for shagging. If you like to shag very, very slowly. At 80bpm" Thom Yorke**

Colin talks of their plans for the new album. "We fly to LA at the end of August. *(Long-time producer)* Nigel Godrich rents a space there. We're going to spend two weeks working. The plan is like with 'OK Computer' – we'll have loads of songs we know and it'll just be *(mimes dumping a pile of books on the table)*... there!"

He thinks about this: "It means we'll be in America for September 11. Which will be interesting."

They hope to release the new LP, their sixth studio album, in March next year. There's a discussion about the new songs. Since Thom didn't introduce most of them onstage, people are curious about the titles. Have they really called a song 'A Punch Up At A Wedding'? They have. Thom finds the fuss over the titles funny. "I should have handed out lyric sheets to the audience," he says, which seems like such a terribly un-Radiohead thing to do (for a band who, as 'artists', hate the idea of giving anything away for fear it will spirit the 'art' itself into nothingness) that we assume it's a joke. But the next afternoon, the previous night's setlist, plus the lyrics to 'Myxomatosis' are posted under *NME*'s hotel door. These are the first two verses:

***The mongrel cat came home/Holding half a head/Proceeded to show it off/To all his new-found friends/He said I been where I liked/I slept with who I liked/She ate me up for breakfast/ And screwed me in a vice/But now I don't know why I feel so tongue tied***

***I sat in the cupboard/And wrote it down neat/They were cheering and waving/Cheering and waving/ Twitching and salivating like with myxomatosis/But it got edited fucked up/Strangled beaten up/Used in a photo in Time magazine/Buried in a burning black hole in Devon/And I don't know why I feel so tongue tied/ I don't know why I feel so skinned alive***

The following night – two of three at the Coliseu De Lisboa – sees Radiohead dispense with the interval, as promised. Instead of the clean break between material, the old and the new are mixed together. They do 'There There', 'Scatterbrain', 'Sail To The Moon', 'A Punch Up At A Wedding', 'Myxomatosis', 'We Suck Young Blood' plus three completely new songs: 'Wolf From The Door', 'Sit Down. Stand Up' and 'Go To Sleep'. 'Wolf From The Door' features a spidery guitar line from Ed and has Thom struggling to cram all his words in. 'Sit Down. Stand Up' starts with a simple keyboard motif, before Jonny dumps a load of sampled noises over the top, slowly speeding the drums up on his bank of gizmos until the bpm is well over 'slow shag'. It ends with Thom shouting *"Raindrops!/Raindrops!/Raindrops!"* over and over. It's the fastest thing they've ever done and goes down so well, Thom deems it unnecessary for inclusion in any upcoming sets. By contrast, 'Go To Sleep' has Jonny, Thom and Ed chiming away on their guitars and is the sort of Rickenbacker loveliness once epitomised by REM.

Thom Yorke thinks a full moon brings him luck. He slumps in an armchair on the 30th floor of his hotel, baggy CND-badged jacket hanging off his tiny limbs, and looks up at the sky.

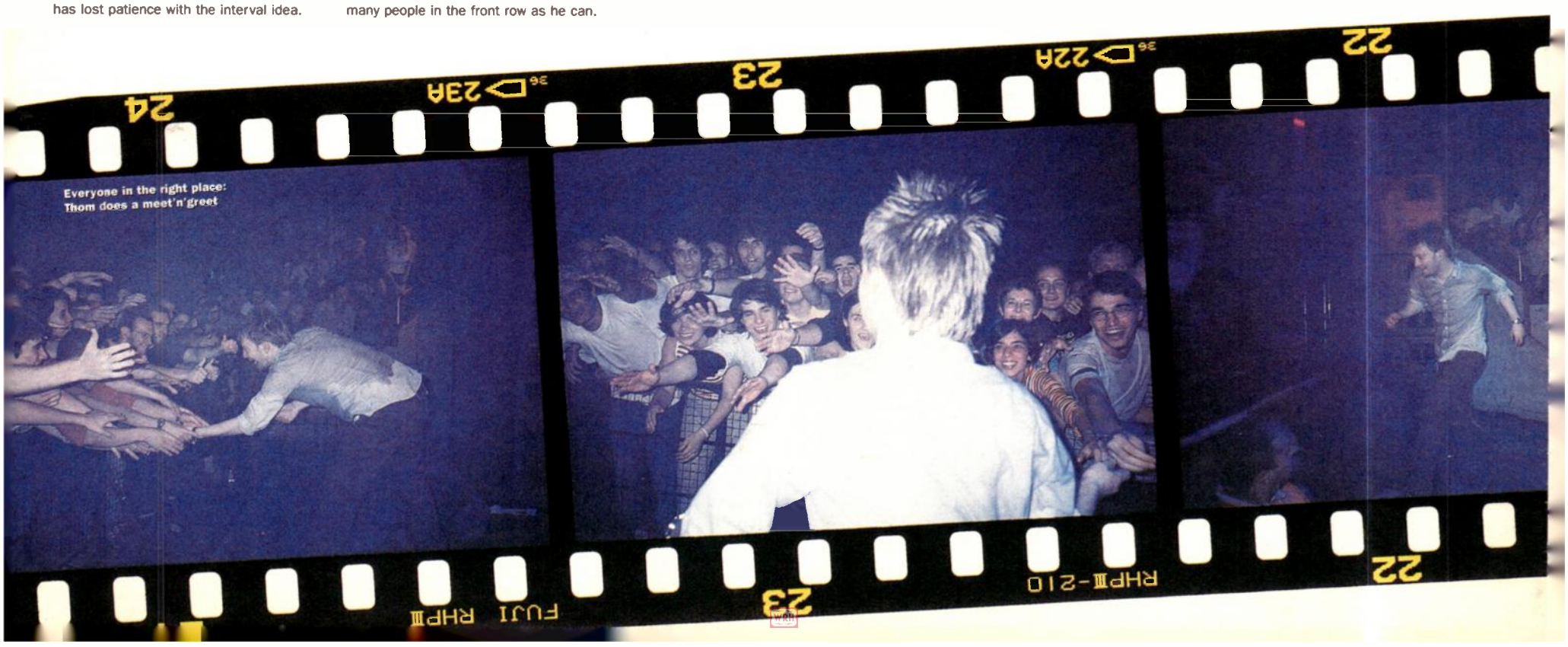
"I'm not joking," he says. "Every time there's a full moon, something good happens. Not finding money, or anything like that. Creative things."

The muse?

"Yeah, that's it," he says. Then he realises what he's saying. "What a wanker!"

Radiohead came offstage some hours ago, and they're still trying to wind down. Colin searches his pocket for weed, to no avail. Phil Selway walks drunkenly into a chair and Ed is nowhere to be seen. Earlier, Thom was sat at the hotel's baby grand piano, playing more to himself than anyone else. In a few minutes, a debate about the funding of the BBC will start. It will lead Thom to declare, "Radio 4: *The Today Programme, World At One*... John Humphrys. He's a man you can trust. That's all I listen to now, Radio 4. I haven't listened to any techno for ages."

SEE NEXT WEEK'S *NME* FOR MORE ON RADIOHEAD'S TOUR AND THE DEFINITIVE BREAKDOWN OF ALL THEIR NEW SONGS



# JACK'S BIRTHDAY CELEBRATIONS:

## STARTING 1ST OF THE MONTH, 7PM TILL LATE.

(LATE SEPTEMBER THAT IS.)

# Subterranean homesick aliens

## How five bookish Middle Englanders became the world's most vital band

Text: Stephen Dalton Illustration: Rob Biddulph

They are the world's most unlikely rock megastars, small-town bookworms with a squirming revulsion for the mechanics of fame and the complacent careerism of their say-nothing peers. And yet, ten years after their first singles were slated and celebrated in the pages of *NME*, Radiohead remain one of the world's most provocative, passionate and progressive bands. No other British group inspires such violent extremes of love and hatred, from *NMEmail* to the caustic comments of platinum-selling rivals.

Last week the Oxford quintet returned to the road in Europe, airing top-secret new songs from their sixth studio album. Until the band took the stage, nobody knew how they would sound. Would Radiohead 2002 be space jazz or avant-noise opera? Would Thom Yorke slash his wrists or launch a poisonous attack on the media, Tony Blair and global capitalism? Would Jonny Greenwood torch his guitar in a grand final ritual of post-rock subversion?

Only one thing is clear. Radiohead remain a hard act to top, a potent evolutionary force cleaning the scum from rock's stagnant gene pool. And even a decade on, who among the current crop of retro-hipsters and brittle copycats has even a fraction of the guts and brains to knock Thom off his art-punk battlements? Even if you hate the 'Head, can you really deny that 21st century music urgently needs them? On these pages we retrace their long journey from provincial misfits to the world's most vital band in 2002.

## OXFORD BLUES

Oxford is not a rock'n'roll town. Leafy and literary, it is an island of history, heritage and highbrow culture. The sort of collegiate backwater that future rock gods escape from, change their accents, cover their tracks and never return. But not Radiohead – they stayed in Oxford, and used it as unlikely rocket fuel for their blowtorch anthems of small-town self-loathing, sexual nausea and cathartic rage.

It is perhaps significant that Radiohead still keep their permanent homes in Oxford, a short but symbolic distance from London and its media-saturated hotspots. This sedate Middle England city remains a living map of the band's landmark early years, right back to the music room at posh Abingdon School where they met and shared their illicit passion for Joy Division, The Smiths and the Pixies. Then came the shared semi on Ridgefield Road where the unsigned quintet conducted their shambolic early rehearsals on Fridays – hence their early name, On A Friday.

A short walk away lies the Jericho Tavern, where On A Friday's incendiary shows over the summer of 1991 helped secure a management contract and a record deal. And it was back to Oxford that the band returned to celebrate after signing with EMI in December that year. Alas, the heavens opened and the band managed to lose each other in town. "It was a typical Radiohead day," says Colin Greenwood.

Just outside Oxford, in the sleepy hamlet of Sutton Courtenay, is the Courtyard studio complex run by the band's managers Chris Hufford and Bryce Edge. It was here that most of their debut album, 'Pablo Honey', was recorded. Most significant was 'Creep', a lacerating anthem of self-loathing inspired by an untouchable beauty Thom knew on Oxford's social scene, which went on to become a Top Ten UK single and a massive global hit. On its second release, in September 1993, *NME* hailed a landmark tune with "clout, class and truth proudly branded on its forearm".

'Creep' made Radiohead into global rock icons, but also potential one-hit wonders. In early 1994, Thom Yorke and his girlfriend Rachel moved into a detached house in the Oxford suburb of Headington. The singer christened his new home "the house that 'Creep' built".

Radiohead could still have been Oxford boys made good after 'Creep' and 'Pablo Honey'. In September 1994, *NME* wondered: "Will Radiohead ever, ever, ever do anything one tenth as insanely wonderful as 'Creep' again?" Meanwhile, Thom grew to despise the song which had made him a Kurt-style icon of self-hatred, rechristening it 'Crap'. Even today, he rarely discusses or performs it.

But he made an exception for the hometown crowd at Radiohead's South Park mega-show last summer, just a stone's throw away from the modest house he bought seven years before, fearing his rock career was over. As ever, Oxford showered hysterical applause on their unlikely local heroes.

## MARTYRDOM AND MADNESS

Melancholy and gloomy intensity have long been Radiohead hallmarks, but Thom Yorke was incensed when the band's doom-laden second album saw him held up in some quarters as a potential rock'n'roll martyr to rival Kurt Cobain and Richey Manic. As Craig Nicholls is discovering, suicide is never really an attractive long-term career option.

Recorded in between bust-ups and breakdowns, with their American record label on the verge of dropping the band, 'The Bends' was a monumental slab of luminous modernist rock miles ahead of the gristly Brit-grunge of 'Pablo Honey'. Released in March '95, *NME* gave the album 9/10, branding it "the consummate, all-encompassing, continent-straddling '90s rock record".

But, as with Cobain, Thom's bilious lyrics became increasingly fixated on illness and nausea, and his onstage behaviour began to reflect this sickly state. Before playing London's Astoria in May '94, the singer told *NME*: "I'm fucking ill and physically I'm completely fucked and mentally I've had enough."

A prestigious summer tour in 1995 supporting REM showed Radiohead a more positive way to deal with fame. Meeting Michael Stipe, Yorke says, taught him that "it is possible to do more than two albums, and to like the idea of sticking around. Learning to forget how you did something and not trying to compete with yourself. It's a cool thing, just learning to not have to fight and argue with yourself all the time."

But, despite all of Thom's coping mechanisms, depression continues to dog him today. "It's not particularly destructive, it's not particularly bad," he told *NME* last year. "Lots of people are much worse – lots of people can't leave the house. They've got no idea why, maybe they never will find out why. The drugs they get given don't work, and all the therapy is completely pointless."

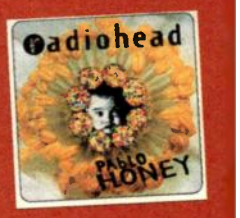
Even the most recent Radiohead albums, 'Kid A' and 'Amnesiac', were recorded between bouts of hallucination and paranoia. But don't mistake Yorke for a sacrificial victim. "A lot of creative people hear voices, a lot of creative people have crazy thoughts, a lot of creative people want to jump off bridges," he argues. "So fucking what...?"

## PARANOID ANDROIDS

Right from their beginnings, Radiohead have enjoyed fractious relations with the music press.

**Even if you hate the 'Head, can you really deny that 21st century music urgently needs them?**

# 'HEAD MUSIC




**'PABLO HONEY' (1993)**
Twenty years of pre-fame existence rush-recorded into an uneven grunge-rock debut with overly polished production. Plenty of pent-up potential but few real anthems besides 'Creep'. **6/10**

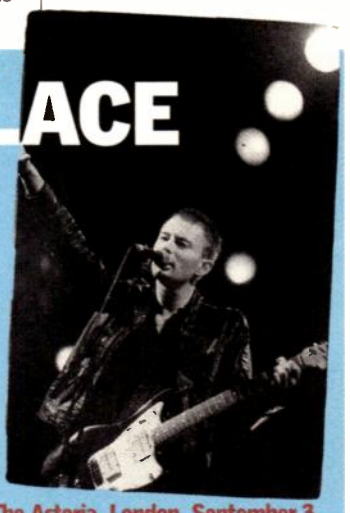
**'THE BENDS' (1995)**
Radiohead find their voice on this slow-burning collection of doomy lullabies and heavily treated guitars, including complaint-rock classics 'Fake Plastic Trees' and 'Street Spirit (Fade Out)'. Initially shunned by America but spawned five Top 30 hits in Britain. **8/10**

**'OK COMPUTER' (1997)**
A symphony of travel sickness and millennial nausea fusing trip-hop rhythms, Gregorian chants, processed guitar shimmers and barely a duff note. Showered with acclaim and awards, it contains shimmering cosmic beauties 'Karma Police' and 'No Surprises'. **10/10**

**'KID A' (2000)**
Moves beyond the architectural majesty of 'OK Computer' into a sci-fi netherworld of Aphex-oid drones, psychedelic textures and fractal rhythms. Baffles some old-school fans, but radically reinvents Radiohead for the new millennium. **7/10**

**'AMNESIAC' (2001)**
A companion piece to 'Kid A' recorded over the same period, 'Amnesiac' adds slightly more melodic elements to the hermetically sealed alienation of its predecessor. Spectral and unsettling, but incorporating Smiths-ian guitar ballads and even a dash of Dixieland jazz. **8/10**

# EVERYTHING IN ITS RIGHT PLACE



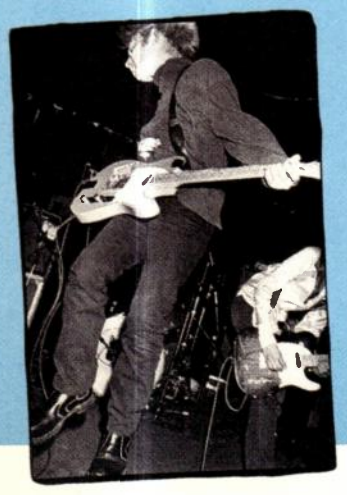
## TEN KEY RADIOHEAD GIGS

### 1 The Venue, Oxford, February 1992

Performing as On A Friday in what would later become The Zodiac, they receive their first plaudits from *NME*, which declares that they display "astonishing intensity".
**Key song: 'Stop Whispering'**

### 2 Oxford South Park, July 7, 2001

The band host a festival in their own backyard. *NME* describes Radiohead as "godlike" despite the thrashing rain during an encore of 'Creep'. Beck, Sigur Rós, Supergrass and Humphrey Lyttleton are also along for the brilliant ride.
**Key song: 'Pyramid Song'**



### 3 Glastonbury, June 28, 1997

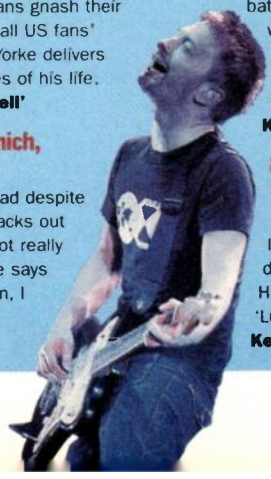
The moment that proves what *NME* has long suspected – that they are destined to be the biggest band in the world. Furthermore, they make 100,000 people forget they are in the most miserable, mud-sodden place on Earth.
**Key song: 'Paranoid Android' (*"rain down"*, indeed)**

### 4 Roseland Ballroom, New York, October 11, 2000

Inspiring the biggest ever influx of emails to *NME*, as ticketless fans gnash their teeth, this show fulfills all US fans' expectations as Thom Yorke delivers one of the performances of his life.
**Key song: 'Morning Bell'**

### 5 Riem Airport, Munich, November 25, 1995

A show which goes ahead despite Thom's ill health; he blacks out during 'Creep'. "I just got really fucking freaked out," he says later. "I got tunnel vision, I threw stuff around and ended up with blood all over my face. I cried for two hours afterwards."
**Key song: 'Creep'**



### 6 Theatre Antique, Arles, June 13, 2000

From the site of an ancient Roman amphitheatre they unveil the songs that will become 'Kid A' and 'Amnesiac'. *NME.COM* says: "The new songs suggest that the forthcoming album will be nothing short of magnificent."
**Key song: 'Knives Out'**

### 7 Milton Keynes Bowl (supporting REM), July 30, 1995

Here, it could be argued, is where the baton of greatest rock band in the world is passed to Yorke from Stipe, who as early as 1993 had declared: "Radiohead are so good they scare me."
**Key song: 'Just'**

### 8 T In The Park, July 13, 1996

A faultless performance at their last UK show before they disappear to record 'OK Computer'. Hinting at the greatness to follow, 'Lucky' reduces grown men to tears.
**Key song: 'Lucky'**

### 9 The Astoria, London, September 3, 1997

A fan club-only show which serves to highlight the astonishing number of B-sides that *should* be on an album. From 'Banana Co' through to 'Maquilladora', it underlines that Radiohead are unrivalled in the quality of their single releases.
**Key song: 'Talk Show Host'**

### 10 BBC Television Centre, London, June 9, 2001

The *Later With Jools Holland* special that launches 'Amnesiac' and includes (sadly never to be broadcast) a stunning interpretation of Neil Young's 'Cinnamon Girl', so rocking that it underlines the new-found love of guitars.
**Key song: 'Cinnamon Girl'**

# YOU AND WHOSE ARMY?

## Radiohead's Famous Friends And Foes

"It does bite a bit when I hear rumours that Radiohead release an album but they've got an album of songs on the back burner just in case this one doesn't work out! That says to me they think they can do whatever the fuck they want because they think they can sell it! Put them in a room with a guitar and one lightbulb and fucking entertain me. It's not about fucking production – that's not fucking music, that's about technicians."
**Kelly Jones, Stereophonics**

"Radiohead are the best band in the history of rock."
**Jack Black, Tenacious D**

"Hey, the ice age is *not* coming. You fucking miserable c—t."
**Noel Gallagher, Oasis**

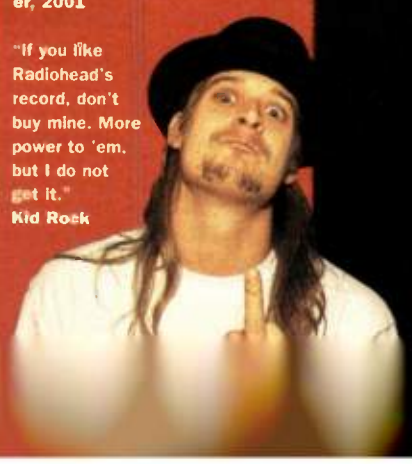
"When I heard Radiohead's 'Kid A' I was so stoked. For people all over the place it was the coolest record to come out forever. It completely blew away people's expectation. A lot of people weren't into it, they were like, 'What the hell is this, there are no guitars.' But when you keep listening to it you're like, 'These guys are on to something, they're moving in their own direction.'"
**Brandon Boyd, Incubus**

"They exist, that's my opinion of them."
**Brett Anderson, Suede**

"I don't like them. I heard five or six tracks and I thought they sounded really obvious and cheesy. I mean, I'm just comparing it to my favourite music and I think it's terrible compared to that, but compared to all the shit boring R&B it's probably alright. Compared to those teen punk sort of bands, they are probably amazing. If you're only exposed to that kind of stuff and then Radiohead come along you will probably think that they are geniuses."
**Aphex Twin**

"1. Radiohead – 'Kid A'"
**Michael Jackson lists his favourite albums of, er, 2001**

"If you like Radiohead's record, don't buy mine. More power to 'em, but I do not get it."
**Kid Rock**



PHOTOGRAPHY: MARTYN GOODACRE/SANTO BASONE/TOM SHEEHAN/STEVE GILLET/IAN JENNINGS/LFI

# FOLLOW ME

## Five New Radioheads Rated

**TRAVIS**
Dubbed by *NME*'s own Sylvia Patterson as "bairns' Radiohead", the Scotpop supergroup take the atmospherics and chiming guitars of "classic" Radiohead with them along the low road to instantly palatable, jingly-jangly chart success. Also employed the 'Head's regular producer Nigel Godrich on their last two albums.
**'HEAD RATING: 5/10**

**COLDPLAY**
The shimmering, sonorous laments of monkish balladeer Chris Martin recall the more serene moments on 'The Bends'

EMINEM: ANGER MANAGEMENT TOUR, BUFFALO, NY, JULY 18, 2002

NME

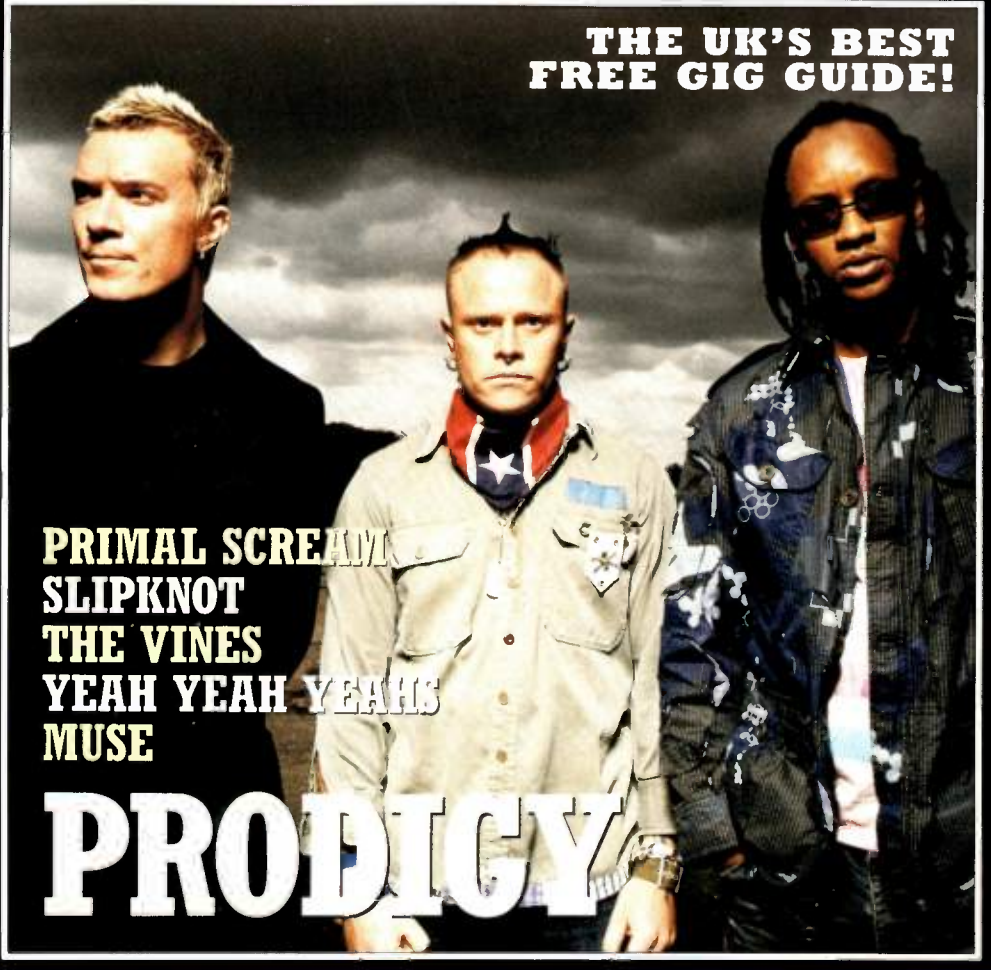
PHOTOGRAPHY: TOM SHEEHAN

# NME BRING IT ON!

Miller MGD GENUINE DRAFT

**AUGUST 2002 - THE SOUTH**

THE UK'S BEST FREE GIG GUIDE!



PRIMAL SCREAM
SLIPKNOT
THE VINES
YEAH YEAH YEAHS
MUSE

**PRODIGY**

# BRING IT ON! CONTENTS AUGUST 2002

THE MONTH'S BEST GIGS, BANDS & TOURS

BROUGHT TO YOU BY **NME**

Miller MGD

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# NEWS

**ALL THE BANDS YOU MUST SEE THIS MONTH**

# PRODIGY, PRIMAL SCREAM AND SLIPKNOT BRING THE NOISE!

## THE PRODIGY

### The Essex troublemakers get set to detonate Reading and Leeds

Liam Howlett has a warning for anyone coming to Reading and Leeds expecting a fresh set of inflammatory material from the Prodigy. Even though the trio are ready to drop their latest album of zeitgeist-rupturing dance anthems, they're going to keep most of their new tricks up their sleeve.

"We might not play any new songs," Howlett grins. "We might just play the 'Experience' album! Ha ha! We don't want to just play new stuff. We're on for an hour, which isn't very long, so we obviously want to play the tracks people know. It's just getting that balance. We'll probably play four new tracks. The single and 'Nuclear' and the other ones that will be finished."

Since the Prodigy last rocked Reading and Leeds the musical landscape has changed dramatically. Eminem raised the controversy stakes way beyond "Smack My Bitch Up", while the nu-metallers took beats and guitars to their natural, apocalyptic limit. Will the band's new material be able to withstand the pressure?

"A lot of people expect this album to be more guitar based," nods Howlett. "There are tracks that are our spit back at all this fucking nu-metal nonsense that's going on. But there are tracks like 'No Souvenirs' that are quite stripped out as well. I did it with 3D and it's like The Beach Boys. It will surprise a lot of people. The Prodigy sound is usually full on, like a wall of noise. But there's some tracks that are quite bare and minimal which is a new route for us."

And how will they cope without dancer Leeroy?

"We still often see Leeroy," reveals Keith Flint. "Not having him onstage means I have to do more work, so we miss him. He was a good dynamic for the band. That element's gone and there's not another Leeroy."

The Prodigy warmed up for their return to the festival circuit by playing on the Big Day Out tour in New Zealand and Australia at the start of the year. Keith raves about tour mates System Of A Down and even voices his approval for the Queen Of Electroclash, Peaches, who he saw recently. "That was definitely something I hadn't seen before." Could the same be said for his own post-Johnny Rotten punk image in the year of the Golden Jubilee?

"I don't create a punk image because I think I'm punk," Flint argues. "That would be clichéd. But I adopt the attitude. I was too young for punk, but when you see something as a kid that's shocking, you want to understand it at the same time as being frightened by it and it sticks in your mind. I like the shock factor."

Still a troublemaker, a raging firestarter. Hold tight.

***Ian Watson/Andre Paine***

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# "WE'VE GOT TRACKS THAT ARE OUR SPIT BACK AT THIS NU-METAL NONSENSE" - LIAM

"Keith, have you been playing with matches again?" Liam and co survey their new studio

# PRIMAL SCREAM

## Comrade Gillespie sets his sights on V2002

You'd imagine that Primal Scream would be as welcome at V2002 as a nuclear device at a pentagonal government building. Not for them the picnic basket cosiness of Texas and Starsailor. Their mission is to bring the western world to its knees with storming electronica and a lack of vowels. So how must it feel to be staging the revolution directly before those Titans Of Trad, Stereophonics?

"But they've got to follow us," grins Bobby Gillespie. "That's the thing. Whoever follows us has got a really hard time because we're fuckin' great live. I don't know any other band that can follow Primal Scream live. We destroy everybody."

Are they playing V2002 to show the new generation how it's done with out and out garage punk songs like "Skull X" and "City"?

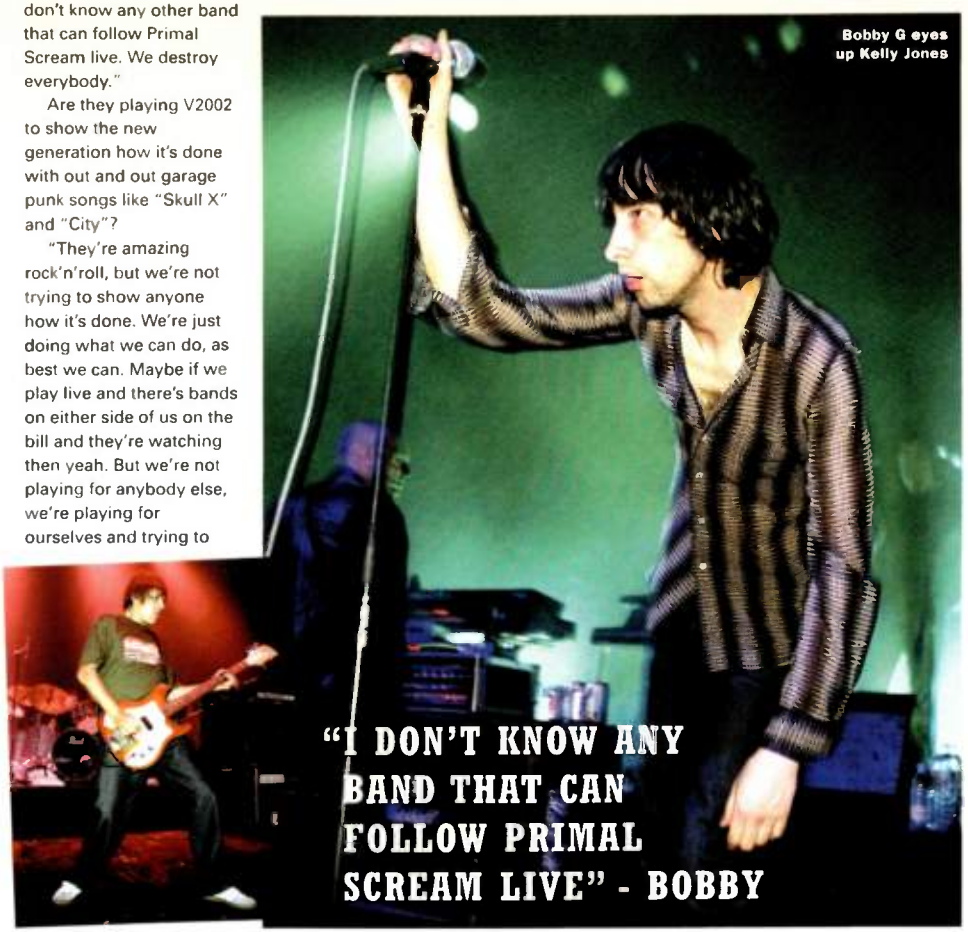
"They're amazing rock'n'roll, but we're not trying to show anyone how it's done. We're just doing what we can do, as best we can. Maybe if we play live and there's bands on either side of us on the bill and they're watching then yeah. But we're not playing for anybody else, we're playing for ourselves and trying to make high energy rock'n'roll and levitate people. It sounds crazy but we just want to energise people and give them a good time. That's what we're up there for."

Weirdly enough, Primal Scream are actually the veterans of the V2002 bill. Does the longevity of the band surprise them?

"Ten years ago I wouldn't have bet on us being still together in 2002. But anyway we are. And it's great. Hahahaha!"

Eat their dust, Kelly Jones.

***Ian Watson/Roger Morton***



## SLIPKNOT

So that's what they meant by 'people=shit'

### The calm before the (shit) storm

Miller MGD NEWS

Corey Taylor can remember the exact moment when he thought that "throwing poop" was a worthwhile addition to Slipknot's stage show. It started when drummer Shawn Crahan AKA The Clown got a little over-excited during a show at their home town of Des Moins, Iowa. Sensitive readers may wish to look away now.

"Clown got pissed at one of us and threw a handful of shit," Taylor grins. "It was still warm when it hit me. So I shit in my hand and threw it at him and it just turned into a giant shitstorm. We don't do it as much now because there were a few nights when some ended up in our mouths. Try screaming and not vomiting when there's shit in your oesophagus. I don't recommend it."

It's precisely this kind of behaviour that led the powers-that-be in Northern Ireland to ban Slipknot. Now, though, the authorities have come round and the group will make their debut appearance in Belfast at the Odyssey Arena on August 27. Before that, they play Reading and Leeds festivals (25 and 23, respectively) and Glasgow's Gig on The Green (24). Just don't bank on airborne poop being part of the entertainment.

"Kids think that we're cheesing out because we don't do that any more," says Taylor. "'You used to do it at every show'. Well, first of all no we didn't, and second of all if we continued to do everything that you expect you would never come to the shows. We're not here to do what you expect. We're here to fucking play a show for us and you. Because this is supposed to be fun for everyone."

Take a change of clothing, all the same.

***Ian Watson***

## BRING IT ON NIGHT

### You love them

Another month, another amazing *Bring It On* showcase. You know the drill by now. We unearth the future of rock'n'roll and put them in a cool small venue for an admission of next to nothing. This time we have the supercharged, rock'n'roll brilliance of The Von Bondies, with The Bandits in support. They're playing The Louisiana in Bristol on August 22 and it's bound to sell out quick.

To stand a chance of winning free tickets, simply tell us which is your favourite small venue and why. The most exciting gig stories and anecdotes win of course. Go to *www.bringiton.co.uk* for full details

Bands! Managers! Stars of the future! Want to play at a *Bring It On* night? Then send your demo, marked either North, South, Ireland or Scotland, depending on region to Ian Watson, *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS.

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# ACCESS ALL AREAS

# THE VINES

Their UK tour shot exclusively behind the scenes by Andy Willsher

It is 1am, deep in the bowels of the Sheffield Leadmill. Two hours ago, The Vines finished a brash, vivid, utterly compulsive set strong enough to win over any doubters in the audience. A few minutes later, Craig Nicholls sloped off to the tourbus, apparently going to bed.

Now, however, he has returned relaxed and hungry, looking for hot food. The dressing room, obviously, isn't the place to find it, but Nicholls is unperturbed. Briefly, he attempts to warm up a bag of dried apricots by holding them over a lightbulb. Then he sits down in the corner with a plate of chocolate bars and a copy of *The Guardian* that he can't seem to work out how to read.

Soon Vines drummer Hamish Rosser arrives, flushed, from the indie disco upstairs and reports, "They played 'Taxman'." Nicholls looks up from playing with the food. "I like The Beatles. They're good," he exclusively reveals, then begins methodically pelting Rosser with M&Ms. Next, he decides to blast most of the contents of a can of hairspray at the hapless drummer. By now, Nicholls is crouched birdlike on a table and shredding pitta breads, most of which head in the same direction as the M&Ms. "You should put breadcrumbs in your hair, it'd look really good," he advises unconvincingly.

Or meat, obviously. Rosser goes back to the bus a while later, having first picked the slices of ham

**"Oh! Another rave review? You don't say..."**

out of his horrifically sticky hair. Nicholls, meanwhile, is irrepressible: by 5am, The Vines are in Manchester, and he's disappeared on a fence-climbing tour of the city. Who said touring bands never get to see the sights?

***John Mulvey***

Miller MGD ACCESS ALL AREAS

"Craaaaaaaaaaig!!!"

"Yes, all Australian bands do this, you know..."

"Uh, did someone say something?"

The Vines stock up on ammunition

# THE MGD MUST-SEE NEW BAND THIS MONTH:

# YEAH YEAH YEAHS

A stripped-down punk rock party band? Guess what...?

Yeah Yeah Yeahs are a three-piece from New York who are so good they make you want to tear your own skin off. Led by the fearless Karen O, they played their first-ever gig supporting The White Stripes shortly after forming. With only one self-titled EP to their name, the Yeahs return to Britain this month to play Reading Festival (August 24) and Leeds Festival (25). They're currently being pursued by a pack of slavering record labels, but Yeah Yeah Yeahs will be releasing their second UK single on Wichita in September.

"It was definitely cathartic," laughs Karen, remembering their debut outing. "It was a last-minute thing, we'd just gotten our drummer Brian a week before. It was all very uncertain, but when we got up there onstage it was clear there was something happening."

What was happening was this: bookish-looking drummer Brian was lashing his drumkit into kindling. Tall-haired guitarist Nick was coaxing banshee birth moans from his guitar. And Karen was throwing herself around the stage like a demented ragdoll. Yeah Yeah Yeahs had arrived – a stripped-down noo wave punk rock party band primed to take over this year's art garage renaissance, and remodel it in their own image.

And it's quite an image. Often, Karen's outlandish stagewear is as much a talking point as the Yeah Yeah Yeahs performances. "I remember I was wearing white pants and a wife-beater, and I stuck black gaffer tape hearts over my nipples," Karen says of her Stripes support attire. Since then, she's upped her game, wearing designer dresses that fall off, acid yellow Converse trainers and strange Bjork-esque confections.

Nick plays sonic midwife

"I used to douse myself in olive oil so it looked like I was all glistening and sweaty as soon as I got onstage," KO confides, "but then it dripped into my

Miller
MGD
FRESH
TALENT

Karen O seconds before becoming a 'demented ragdoll'

eyes. I couldn't see, it was burning, so I stopped after that."

It's probably the only restraint this band have ever shown. They regularly suffer bloody noses ("Brian plays so hard") and bruises ("halfway into the show there's this life-threatening puddle I'm stomping around in, falling all over the place") for their art.

"I think we're in uncharted territory," KO giggles. "I feel like we're breaking ground."
***Kitty Empire***

**TO HEAR THE YEAH YEAH YEAHS GO TO *WWW.NME.COM* RIGHT NOW**

## THREE MORE MUST-SEES

### THE LIARS
PUNK ROCK, NYC STYLE!

### DEATH CAB FOR CUTIE
GORGEOUS MELODIC INDIE ROCK FROM WASHINGTON

### TEH PATTERN
RAGING '60S-INFLUENCED CALIFORNIAN PUNK

# GIGS LISTINGS

**WHO, WHERE, WHEN... THE ULTIMATE GIG GUIDE TO SEE YOU THROUGH THE NEXT MONTH'S NIGHTS OUT. PLUS LIVE LEAGUE TABLE**

## AUGUST 2002

**100 Acres Festival** Cambridge Longstanton Brookfields Farm (August 31). Acts include Alabama 3/David Holmes/ Cornershop/Gorky's Zygotic Mynci/ I Am Kloot/Miss Black America/Mains Ignition/Horace/ Broken Family Band/Lorimer/ Organic Audio/ Patrick Dawes/Tim 'Love' Lee/Tutto Matto

**Badly Drawn Boy** Edinburgh Corn Exchange (August 19)

**Big Chill Festival** Ledbury Eastnor Castle (August 16-18). Acts include Aim/Fila Brazillia/Terry Callier/Koop/The Bees/James Yorkston/Ashley Slater/Wauvenfold/Another Fine Day/Lol Hammond/Bola/Gotan Project/A Man Called Adam/ Norman Jay/Mr Scruff/Tom Middleton/Pete Lawrence/Martin Morales/Metamatics

**The Bluetones** Northampton Soundhaus (August 15)

**Bulldog Bash** Long Marston Avon Park Raceway (August 8-11). Acts for the music days include The Pretenders/3 Colours Red/Clutch/Throat/ Orange Goblin/Dukes Of Nothing/ Stoopi/Bru Ha Ha (August 9), Fu Manchu/The Wildhearts/ Biohazard/ One Minute Silence/Number One Son/Breed 77/ The Kennedy Soundtrack/Queen Adreena (10)

**Cambridge Folk Festival** Cambridge Cherry Hinton Hall Grounds (August 1-4). Acts include Billy Bragg/ Eliza Carthy/Chip Taylor (August 1), The Waterboys/ Taraf De Haidouks/Altan/Eric Bibb/Eliza Carthy (2), Joe Strummer & The Mescaleros/Iris DeMent/ Chumbawamba/Oysterband/Cara Dillon (3), Indigo Girls/John Prine/Oysterband/Kate Rusby (4)

**Canterbury Fayre** Faversham Mount Ephraim Gardens (August 23-25). Acts include Fish/ Ozric Tentacles/Caravan/Kevin Ayres (August 23), Jack Bruce/All About Eve/21st Century Schizoid Band/ The Electric Prunes/The Muffin Men/Mostly Autumn (24), The Stranglers/The Damned/Arthur Lee & Love/ The Pretty Things/Oysterband/Man/Karnataka/ Arthur Brown (25)

**The Charlatans** Edinburgh Corn Exchange (August 23), Wolverhampton Civic Hall (29), London Brixton Academy (30), Blackpool Empress Ballroom (31)

**Elvis Costello** Edinburgh Corn Exchange (August 20) Creamfields 2002 Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/ Mis-Teeq/Kosheen/DJ Shadow/ Paul Oakenfold/ Paul Van Dyk/Future Shock/Tiga/ DJ Hell/ Telepopmusik/Lemon Jelly/Stanton Warriors/Bent/ Layo & Bushwacka/A Man Called Adam/Dirty Vegas/Sasha/Deep Dish/X-Press 2/Judge Jules/Yousef/Ferry Corsten/Justin Robertson

**Creamfields** Ireland Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/ Sonique/Mauro Picotto/ Seb Fontaine/Tom Middleton/Judge Jules/Ferry Corsten/Sasha/Tiga/Justin Robertson

"Right, where's that Nicholls bloke?" Julian C sizes up the competition

Miller MGD NATIONAL LISTINGS

You can't escape it, you can't ignore it, you really wouldn't want to avoid it. Glasto may rule in terms of mashed-up madness in the middle of nowhere, but Reading and Leeds are the dons when it comes to bands you can't live a second longer without seeing. Just check out this little lot for a line-up. The Strokes, The White Stripes, The Vines, The Hives... already, it's looking like a who's who of 2002. Chuck in big names like Pulp, Jane's Addiction, Prodigy, Slipknot, The Offspring, Foo Fighters, Muse and Ash and you're getting towards the best festival line-up... ever! We say that every year about Reading and Leeds, of course, but one addition makes the claim ever firmer in 2002 – Guns N'Roses. The good Lord above knows whether Axl and that funny bloke with the upside-down KFC bucket for headwear will actually make it to Leeds, but if they do, expect one of the finest rock bands in the history of fine rock bands playing tunes to holler along to. The Reading and Leeds festivals take place on August 23-25. Don't even think of missing out.

## GIG OF THE MONTH

## READING AND LEEDS FESTIVALS

**The Damned** Blackpool Winter Gardens (August 26), Whitehaven Civic Hall (27), Glasgow Renfrew Ferry (28), Cleethorpes Winter Gardens (29), Hastings White Rock Theatre (31)

**The Datsuns** Portsmouth Wedgewood Rooms (August 6), Bristol Fleece & Firkin (7), Cardiff Barfly (8), Swansea University (9), Sheffield Leadmill (10), Leicester Charlotte (12), Cambridge Boat Race (13), Harlow Square (21), London Camden Barfly @ The Monarch *NME* On Night (22), Oxford Downstairs At The Zodiac (29)

**The Divine Comedy** Edinburgh Queen's Hall (August 8)

**Doves** Edinburgh Corn Exchange (August 22)

**Eden Sessions** St Austell Eden Project (August 23). Acts include Asian Dub Foundation/Cara Dillon/ Misty In Roots

**Get Up Kids** London WC2 Astoria (August 27)

**Gig On The Green Festival** Glasgow Green (August 24 & 25). Acts include Main Stage: Prodigy/ The Offspring/Slipknot/Amen/Raging Speedhorn/ The Dillinger Escape Plan. Stage 2: Spiritualized/ The Streets/Cornershop/Haven/The Shining/Death Cab For Cutie/Gemma Hayes/Biffy Clyro (August 24), Main Stage: The Strokes/Pulp/Jane's Addiction/The White Stripes/Elbow/The Moldy Peaches/ Aerogramme. Stage 2: Feeder/Stereo MC's/The Reindeer Section/

## BRING IT ON TICKET ALERTS

Want to know as soon as gig tickets for your favourite band go on sale? For the price of 25p subscription per artist and 50p per message, you can have up-to-date ticket details sent to your mobile. Just text the message NME TICKETS 'ARTIST' ON to telephone number 84004. For example, you could text NME TICKETS ASH ON to 84004. For full terms and conditions, check *www.nme.com/bringiton*.

The Vines/Leaves/The BellRays/The Datsuns/ Longwave/Simple Kid (25)
**Guns N' Roses** London Isle Of Dogs Docklands Arena (August 26)

**Nickelback** Glasgow SECC (August 26)
***NME* Bring It On Night Featuring The Von Bondies/The Bandits** Bristol Louisiana (August 22)

**Puddle Of Mudd** London WC2 Astoria (August 28)

**Reading/Leeds Festivals** Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/ Jane's Addiction/Weezer/The White Stripes/ The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Moldy Peaches. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/ New Found Glory/The Vines/Guided By Voices/ Fenix TX/The BellRays/The Von Bondies. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars/UNKLE/ Ladytron/Peaches (Reading 23 and Leeds 24), Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/ A/Less Than Jake/Andrew WK/Vex Red/ Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/ Rival Schools/Alec Empire/Yeah Yeah Yeahs/ The Icarus Line/Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/The Alkaline Trio/Saves The Day (Reading 24 and Leeds 25), Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/NOFX/ Puddle Of Mudd/Amen/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/...And You Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/Capdown/Hoggboy/ Death Cab For Cutie. Dance Stage: The Streets/ The Herbaliser/Anti Pop Consortium/Blade (Reading 25 and Leeds 23)

**Slipknot** Belfast Odyssey (August 27)
**Stereophonics** Edinburgh Corn Exchange (August 15), Dublin Slane Castle (24). Support acts for Dublin include The Charlatans/ Nickelback/ Doves/Counting Crows
**The Streets** Dublin Ambassador Theatre (August 9), Belfast Limelight (10)

**V2002** Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/ Elvis Costello/The Bluetones/Mull Historical Society/ Ed Harcourt. *NME* Stage: The Chemical Brothers/ Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/ Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/Stereo MC's/McAlmont & Butler/Gemma Hayes/Damien Rice/Kid Galahad/

## WHO'S PLAYING?

**BECKY KING, 25, CORNWALL**

**Venue:** The Eden Sessions
**Playing:** Pulp
**What's it like?**
"Pulp were really good and Jarvis is a real natural! It was the setting of the Eden Project that made the show and gave it the whole atmosphere."

Did somebody mention Iggy?

# SUPPORT OF THE MONTH
## THE DATSUNS

Want to know how to make your own version of The Datsuns? It's simple. Just take, according to a recent *NME* live review, "tight trousers, long hair and devilishly fine riffs". Make those riffs sound like an unholy collision between AC/DC and The Stooges and you have a band tipped for garage greatness in the next few months. Following in the footsteps of The Hives, Yeah Yeah Yeahs and every other scuzzy basement band to kick up a storm in 2002, the New Zealand four-piece support The Pattern on a short jaunt around the UK. They play Portsmouth Wedgewood Rooms (August 6), Bristol Fleece & Firkin (7), Cardiff Barfly (8), Swansea University (9), Sheffield Leadmill (10), Leicester Charlotte (12), Cambridge Boat Race (13), Harlow Square (21), Oxford Downstairs At The Zodiac (29). They also headline London Camden Barfly @ The Monarch *NME* On Night (22).

Original Bedroom Rockers. Dance Arena: Stanton Warriors/ Adam Freeland/Plump DJs/Ali B/ Dean Wilson (Chelmsford 17 and Weston Park 18), Main Stage: Stereophonics/Primal Scream/Gomez/ Starsailor/Counting Crows/Kosheen/Beverley Knight/ Rhianna. *NME* Stage: Basement Jaxx/Doves/ Shaun Ryder's SWR/Elbow/The Coral/Seafood/ The Crescent/Longview. JJB Arena: Groove Armada/ Soft Cell/Lamb/Röyksopp/Sugababes/Ashton Lane/ Weekend Players/Venus Hum/Custom. Dance Arena: David Holmes/UNKLE/DJ Touche/ Medicine/ Complete Communication (Chelmsford 18 and Weston Park 17)

**The Von Bondies** Edinburgh Liquid Rooms (August 27), Liverpool University (28)

**CALLING ALL VENUES, PROMOTERS AND BANDS**

**IF YOU WOULD LIKE TO BE IN OUR GUIDE, SEND YOUR LISTINGS SIX WEEKS IN ADVANCE BY EMAIL TO *GIGS@IPCMEDIA.COM* OR FAX 020 7261 7718. PLEASE INCLUDE VENUE PHONE NUMBERS**

## SEPTEMBER AND BEYOND

**Cannibal Corpse** Bradford Rio (September 25), London WC2 Mean Fiddler (26)
**Coldplay** Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), anchester Evening News Arena (11), Brighton Centre (14), **ournemouth** International Centre (15), Plymouth Pavilions (17), o T: Ibot Afan Lido Leisure Centre (18), London Wembley rena (20 & 21), Belfas Odyssey (23)
**Ivis Costello** Glasgow Barrowlands (September 3), Newcastle City Hall (5), Sheffield City Hall (6), Liverpool University, Mountford Hall (7), Manchester Apollo (9), Bristol Academy (10), Birmingham Academy (12), London Hammersmith Apollo (13)

**Death In Vegas** Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)
**The Divine Comedy** Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

**Alec Empire** London WC2 Mean Fiddler (October 4), Birmingham Academy (7)

**David Gray** Belfast Odyssey (November 11 & 12), Dublin Point (14 & 15), Plymouth Pavilions (18), Brighton Centre (19), Manchester Evening News Arena (21 & 22), Cardiff International Arena (23), Birmingham NEC (25 & 26), Newcastle Telewest Arena (27), Sheffield Arena (29), Nottingham Arena (30), Glasgow SECC (December 2 & 3), Aberdeen ECC (4), London Earls Court Exhibition Hall (7 & 8)

**Alicia Keys** Nottingham Arena (October 23), Manchester Evening News Arena (24), Glasgow Clyde Auditorium (25), Cardiff International Arena (30), Plymouth Pavilions (31), London Wembley Arena (November 2), Brighton Centre (5), Birmingham NEC (6)
**Korn** London Isle Of Dogs Docklands Arena (September 7 & 8), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

**Levellers** Liverpool Royal Court (November 14), Sheffield Octagon (15), York Barbican Centre (16), Manchester Academy (17), Nottingham Rock City (19), Newcastle University (20), Glasgow QMU (21), Norwich UEA (23), Reading Hexagon (24), Southampton Guildhall (25), Folkestone Leas Cliff Hall (27), London Shepherds Bush Empire (28), Birmingham Academy (29), Aberystwyth Arts Centre (December 1), Bristol Academy (2), Brighton Dome (3), Cambridge Corn Exchange (4)
**Lostprophets** Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

**Moby** Belfast Waterfront (November 16), Dublin Point (17), Birmingham Academy (20), Manchester Evening News Arena (23), Brighton Centre (24), Sheffield City Hall (25), London Wembley Arena (28), Glasgow SECC (30)

**Oasis** Derry Prehen Playing Fields (September 7), Aberdeen ECC (9 & 10), Manchester **Old Trafford** Cricket Ground (14 & 15)
**Ocean Colour Scene** Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Birmingham Academy (8)
**Beth Orton** York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23), Dublin Vicar Street (28 & 29)

**Papa Roach** Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

**Raging Speedhorn** Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

**Saint Etienne** London South Bank Royal Festival Hall (October 10)
**Shed Seven** Northampton Roadmender Centre (November 13), Leeds Metropolitan University (14), Wolverhampton Wulfrun Hall (15), Glasgow Barrowlands (December 3), Manchester Academy (5), London Shepherds Bush Empire (6)
**Suede** Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

**Toploader** Bristol Colston Hall (October 5), Southampton Guildhall (6), London Kentish Town Forum (8 & 9), Swindon Oasis Leisure Centre (10), Isle Of Wight Ryde Arena (12), Folkestone Leas Cliff Hall (14), Margate Winter Gardens (15), Crawley Leisure Centre (16), Milton Keynes Sanctuary (18), Newport Centre (19), Birmingham Academy (20), Leicester De Montfort Hall (21), Liverpool Royal Court (23), Middlesbrough Town Hall (24), Newcastle City Hall (25), Motherwell Concert Hall (27), Dundee Caird Hall (28), Glenrothes Rothes Hall (29), Glasgow Barrowlands (31), Carlisle Sands Centre (November 1), York Barbican Centre (2), Grimsby Auditorium (3), Bradford St George's Hall (5), Sheffield City Hall (6), Derby Assembly Rooms (7), Manchester Apollo (9), Preston Guildhall (10), Nottingham Royal Concert Hall (11), Wolverhampton Civic Hall (13), Cambridge Corn Exchange (14), Norwich UEA (15), Oxford Apollo (17), Southend Cliffs Pavilion (18), Exeter University (20), Reading Rivermead (21), Brighton Centre (22), Portsmouth Guildhall (24), Plymouth Pavilions (25), Watford Colosseum (December 1), Ipswich Regent Theatre (2), Belfast Waterfront (4), Dublin Olympia (5)

**Paul Weller** Brighton Centre (October 12), Milton Keynes Sanctuary (13), Glasgow Braehead Arena (16), Newcastle Telewest Arena (18), Birmingham NEC (19), Cardiff International Arena (21), Hull Arena (26), Nottingham Arena (27), Bournemouth International Centre (29)

# LIVE LEAGUE TABLE

Miller MGD NATIONAL LISTINGS

**1 (2) THE VINES**
Triumphant at Glasto, amazing on short UK tour. ***NME* said:** "Compelling, stormy, but rampantly accessible rock'n'roll"

**2 (–) THE POLYPHONIC SPREE**
Twenty-five-piece symphonic choral popsters from Dallas. ***NME* said:** "We defy you not to fall under their influence"

**3 (1) QUEENS OF THE STONE AGE**
The return of the world's finest rock band. ***NME* said:** "Granite tough riffs sound wired and propulsive"

**4 (–) PRIMAL SCREAM**
Bobby's heroes back on blazing form. ***NME* said:** "A lean, mean, sex disco machine"

**5 (–) COLDPLAY**
Heartwarming, inspiring, a band finally finding greatness. ***NME* said:** "They did us – and themselves – proud"

**6 (3) YEAH YEAH YEAHS**
Karen O's garage kids get better and better. ***NME* said:** " As much fun as permissable under local by-laws"

**7 (–) THE ICARUS LINE**
Former punkers get nasty. ***NME* said:** "Reminiscent of early Verve – with better drugs and worse hair"

**8 (–) THE FLAMING LIPS**
Back and brilliant. Far out in every sense. ***NME* said:** "These new-model Lips are on fire."

**9 (–) BLACK REBEL MOTORCYCLE CLUB**
Cool hair, cool tunes, cool band. ***NME* said:** "Meteoric miasma of magnificent moping"

**10 (–) OASIS**
Never underestimate them. The brothers come out fighting. ***NME* said:** "The biggest show on earth"

# THE SOUTH LISTINGS

## THE BEST BANDS PLAYING IN THE SOUTH OF THE UK THIS MONTH

## AUGUST 2002

### THURSDAY 1

**BRIGHTON** Concorde 2 01273 207241 **Patti Smith**
**EXETER** Cavern Club 01392 495370 **American Nightmare**
**LONDON** Camden Underworld NW1 020 7482 1932 **Reuben**
**LONDON** Islington Union Chapel N1 020 7226 1686
**Peter Murphy**
**PORTSMOUTH** Wedgewood Rooms 023 9286 3911
**Indigo Girls**

### FRIDAY 2

**BRIGHTON** Concorde 2 01273 207241 **Mr Scruff**
**LONDON** Islington Union Chapel N1 020 7226 1686
**Patti Smith**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358
**Rapeseed**
**OXFORD** Downstairs At The Zodiac 01865 420042
**The Young Knives/Me Against Them/Elston Majeka**
**PETERBOROUGH** Met Lounge 01733 566100 **Dawn Parade**

### SATURDAY 3

**BOURNEMOUTH** Mister Smith's 01202 291617 **John Otway**
**EVERLEIGH** Crown 01264 852664 **Van Morrison**
**HARLOW** Square 01279 305000 **Shootin' Goon/Bus Drivers**
**LONDON** Camden Underworld NW1 020 7482 1932 **Fat Stanley**
**LONDON** Islington Union Chapel N1 020 7226 1686 **Indigo Girls**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358
**Dawn Parade/Librium/The Exiles**
**LONDON** Notting Hill Arts Club W11 020 7460 4459 **The Young Knives/Jack Drag**
**MILTON KEYNES** Woughton Centre, Pitz 01908 660392
**Jesse James**
**UXBRIDGE** Fountain's Mill 01895 673423
**Number One Son/Labrat**

### SUNDAY 4

**LONDON** Camden Underworld NW1 020 7482 1932
**Orange Goblin/Dukes Of Nothing/Hard To Swallow/ My War/Charger/Labrat**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095
**Dexter**
**LONDON** Hackney Ocean E8 020 7314 2800 **Assassin/ Wayne Wonder**

### MONDAY 5

**BRIGHTON** Concorde 2 01273 207241 **Breakestra**
**BRIGHTON** Komedia 01273 647100 **Gemma Hayes**
**EXETER** Cavern Club 01392 495370 **Dawn Parade**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095
**Arnold/Moon Layer Drive**

### TUESDAY 6

**CAMBRIDGE** Boat Race 01223 508533 **Wayne Hussey**
**LONDON** Aldgate East Spitz E1 020 7392 9032
**Beachwood Sparks**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095
**Roddy Frame**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Budapest**
**LONDON** Royal Oak Cherry Jam W2 020 7727 9950
**Baxter Dury/Jeffrey Lewis**
**OXFORD** Downstairs At The Zodiac 01865 420042
**Gemma Hayes**
**PORTSMOUTH** Wedgewood Rooms 023 9286 3911
**The Pattern/The Datsuns**

### WEDNESDAY 7

**BRISTOL** Fleece & Firkin 0117 945 0996 **The Pattern/ The Datsuns**
**CHELTENHAM** Boom Bar 01242 254320 **Dawn Parade**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Stoopi**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **James**
**Robert Morrison/Uncle Fruity/Jay Smith**

Miller MGD SOUTH LISTINGS

Flying high: Doves

Now in its seventh year, the V Festival takes place at two of the most picturesque sites in the country, Chelmsford Hylands Park and Stafford Weston Park (August 17-18). This year boasts a special *NME* stage in conjunction with our 50th anniversary celebrations, featuring The Chemical Brothers, Ian Brown, The Beta Band, Basement Jaxx, Doves and Elbow among the highlights. Across the weekend you can also catch headliners Stereophonics and Travis alongside Primal Scream, Supergrass, Badly Drawn Boy and Gomez. Overall, there will be six stages of the biggest, brightest and best new acts around and, heavens permitting, a healthy dose of summer sun. See the Gig Listings section for the full daily line-ups.

# THE SOUTH'S GIG OF THE MONTH V2002

## THURSDAY 8

**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Wayne Hussey**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Clutch/Throat/Taint**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Exileinside**
**LONDON** Shepherds Bush Bush Hall W12 020 8222 6955 **Gemma Hayes**
**NORTHAMPTON** Soundhaus 01604 250898 **Jesse James**
**ST ALBANS** Horn 01727 853143 **The Vibrators**

## FRIDAY 9

**CHELMSFORD** Army & Navy 01245 354155 **Jesse James**
**HITCHIN** Club 85 01462 432767 **4Ft Fingers**
**LONDON** Camden Underworld NW1 020 7482 1932 **The Darkness/International Jet Set/Renegade Playboys**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Biohazard**
**LONDON** Tufnell Park Boston Arms N19 020 7272 8153 **The Buff Medways**

## SATURDAY 10

**CAMBRIDGE** Boat Race 01223 508533 **Dawn Parade**
**LONDON** Camden Underworld NW1 020 7482 1932 **Inkubus Sukkubus/Manuskript/The Faces Of Sarah**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **The Threads**
**OXFORD** Downstairs At The Zodiac 01865 420042 **4Ft Fingers**
**PLYMOUTH** Cooperage 01752 229275 **Clutch**
**SOUTHEND** Chinnery's 01702 460440 **Jesse James**

## SUNDAY 11

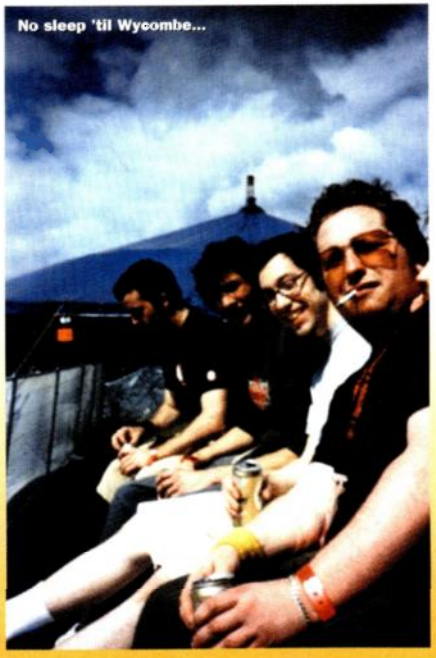
**EXETER** Cavern Club 01392 495370 **Clutch**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **The Kennedy Soundtrack/Domes Of Silence/Oki Dog**
**LONDON** Croydon Cartoon 020 8239 1616 **No Remote**
**OXFORD** Zodiac 01865 420042 **Biohazard/Jor**

## MONDAY 12

**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Rhianna**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Smiled**

## TUESDAY 13

**BRIGHTON** Concorde 2 01273 207241 **Halo**
**BRISTOL** Fleece & Firkin 0117 945 0996 **Lillydamwhite**




# THE SOUTH'S BAND OF THE MONTH MY DEAF AUDIO

Norman Cook might zoom up and down the seafront but, as the tourist board would undoubtedly tell you, there's more to Brighton than house and big beat. Like a thriving rock scene, for starters. And principle among the town's noisy hopefuls are My Deaf Audio – four young pups who've toured frantically for the last three years and are currently being courted by several labels. For once, the A&R men have a point. Shearing their sound of anything that could be remotely construed as nu, they are instead reassuringly old-skool rock, mixing the louche stoner cool of a junior Queens Of The Stone Age with the irrepressible tunes of Foo Fighters. Even better, you suspect My Deaf Audio won't rest 'til they've blown every speaker in the country. They play High Wycombe The White Horse on August 10.

**CAMBRIDGE** Boat Race 01223 508533 **The Pattern/The Datsuns**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Roddy Frame**
**LONDON** King's Cross Scala N1 020 7833 2022 **McAlmont & Butler**

## WEDNESDAY 14

**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **David Olney/Cicero Buck**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **Ipanema**
**LONDON** Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**
**NORTHAMPTON** Soundhaus 01604 250898 **The Pattern**

## THURSDAY 15

**BRISTOL** Fleece & Firkin 0117 945 0996 **Aspects**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Down To The Bone**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Mouse/Semble**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **The Men They Couldn't Hang**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Exileinside**
**LONDON** Old Street Cargo EC2 020 7613 7731 **Dot Allison**

## FRIDAY 16

**BRISTOL** Louisiana 0117 926 5978 **Gemma Hayes**
**HITCHIN** Club 85 01462 432767 **Douglas/Adequate 7**
**HITCHIN** College 01462 635398 **My Pet Junkie/ Skirtbox/Right Turn Clyde**
**LONDON** Camden Underworld NW1 020 7482 1932 **Jesse James/Fletcher/No Comply/Not Katies**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Jay Farrar**
**PLYMOUTH** Street 01752 662586 **Schiztome/Stupidicus/Killing Mode**
**TUNBRIDGE WELLS** Forum 01892 530411 **Dawn Parade**

## SATURDAY 17

**BEDFORD** Esquires 01234 340120 **Headwire/Groindog**
**BRISTOL** Fleece & Firkin 0117 945 0996 **The Photodelics**
**LONDON** Camden Underworld NW1 020 7482 1932 **Passion Play/Belisha/Descendents Of Cain**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Jay Farrar**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Sheep On Drugs/Bagman/Greenhaus/Mechanical Cabaret**

## SUNDAY 18

**BRIGHTON** Concorde 2 01273 207241 **Strike Anywhere/ Blocko**
**LONDON** Camden Underworld NW1 020 7482 1932 **The Kennedy Soundtrack/Mumcuss/Fony/Matahari**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Matthew/Mink Lungs/Subt Lemon**
**NORTHAMPTON** Soundhaus 01604 250898 **Death Cab For Cutie/Medium 21/Coin-Op**

## MONDAY 19

**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **The Donnas**

## TUESDAY 20

**BRIGHTON** Concorde 2 01273 207241 **Budapest**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **The Pattern**

## WEDNESDAY 21

**CAMBRIDGE** Boat Race 01223 508533 **Dawn Parade**
**HARLOW** Square 01279 305000 **The Datsuns**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
**LONDON** Charing Cross Road Astoria WC2 020 7434 0403 **Filter**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Death Cab For Cutie/Medium 21/Coin-Op**
**LONDON** Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**

## THURSDAY 22

**BATH** Moles 01225 404445 **Yumi Yumi/Hot Puppies/ Fairy Traders**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **The Datsuns/Vendetta Red/Pretty Girls Make Graves (*NME* On Night)**
**LONDON** Camden Verge NW5 020 7485 2781 **My Pet Junkie/ Skirtbox/Right Turn Clyde**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **ExileInside**
**OXFORD** Zodiac 01865 420042 **All About Eve/Stiff Kittens**
**PETERBOROUGH** Park 01733 310383 **Budapest**

## FRIDAY 23

**CAMBRIDGE** Boat Race 01223 508533 **My Pet Junkie/ Skirtbox/Right Turn Clyde**
**LONDON** Tufnell Park Boston Arms N19 020 7272 8153 **The Pork'N'Cheese Boys/Police And Thieves**

## SATURDAY 24

**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Prestige Funk Allstars**
**LONDON** Soho Ronnie Scott's W1 020 7439 0747 **Jose Neto**

## SUNDAY 25

**LONDON** Croydon Cartoon 020 8239 1616 **Papa George**
**OXFORD** Zodiac 01865 420042 **Mostly Autumn**

## MONDAY 26

**LONDON** Highbury Corner Garage N5 020 7607 1818 **Less Than Jake**
**LONDON** Notting Hill Arts Club W11 020 7460 4459 **Scratch Perverts**

## TUESDAY 27

**CAMBRIDGE** Boat Race 01223 508533 **Budapest**

## WEDNESDAY 28

**LONDON** Tooting Castle SW17 020 8672 7018 **My Drug Hell**
**NORTHAMPTON** Malt Shovel 01604 259194 **Steve Arvey**

## THURSDAY 29

BOURNEMOUTH Mister Smith's 01202 291617 **Adequate 7/ Mr Miagi**
**LONDON** Camden Underworld NW1 020 7482 1932 **Shelter**
**OXFORD** Zodiac 01865 420042 **The BellRays/ The Datsuns/The D4**

## FRIDAY 30

**LONDON** Aldgate East 93 Feet East E1 020 7247 6095 **Themroc/Deadly Avenger**

## SATURDAY 31

**BOURNEMOUTH** Mister Smith's 01202 291617 20 **Dead Camels**
**LONDON** Camden Underworld NW1 020 7482 1932

## WHO'S PLAYING?

### PAUL, 31, MELBOURNE

**Venue:** London Camden Underworld
**Playing:** Goldrush
**What's it like?** "Great. I've seen them play a couple of times now and this was a bit more of a dynamic show. It's great to see a bunch of young guys who know what they're doing, swapping their instruments and being good at their art. It was really good fun."

# FACE TO FACE WITH MUSE

Matt and the lads blast their fans to pieces!

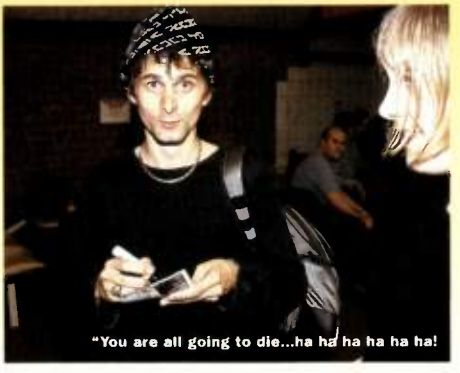
The tactics are simple and, in theory, deadly effective. "We're going to nail Matt Bellamy," grins Aoife Hunt, one of six fans in red boilersuit that Muse have elected to go paintballing with. "He runs around a lot, though, and he's really short, so he might be hard to hit. I think Chris is the danger. He's going to be Rambo man."

As it turns out, Team Muse (the band plus roadie Paul, DVD documentary maker Tom, label guy Anthony and tour manager Len) are more like a squad of fearless suicide ninjas. "In the van, we said 'let's all go berserk and shoot each other', says Dom. "So anyone that moves dies."

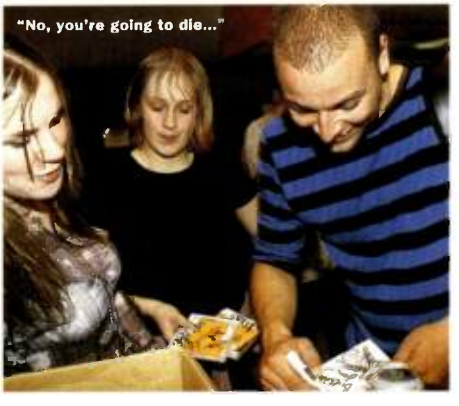
He's not joking. In the dark, stinking underground confines of London's Citypaintball, made out to look like *Tomb Raider* meets Boot Hill with wooden shacks, tomb stones and bodies hanging from nooses, the carnage is total. Game one sees the combined fans/*Bring It On* team blasted painfully to pieces in record time. "I went psycho and shot someone eight times at close range," grins Matt. "For a minute I saw red, in more ways than one."

Fresh teams are formed after game two ends in a similarly brutal fashion, with Matt teaching the fans to work in pairs of two. Suddenly, the band start to suffer. Chris is shot full in the visor, while Dom, who has a price of a tenner on his head courtesy of Len, is hammered by practically everyone. Fans Gillian, Gemma, Alex, Scott, Adam and Aoife emerge beaming. "We loved it," they splutter. "Fucking painful. But amazing fun."

***Ian Watson***



"You are all going to die...ha ha ha ha ha ha!



"No, you're going to die..."

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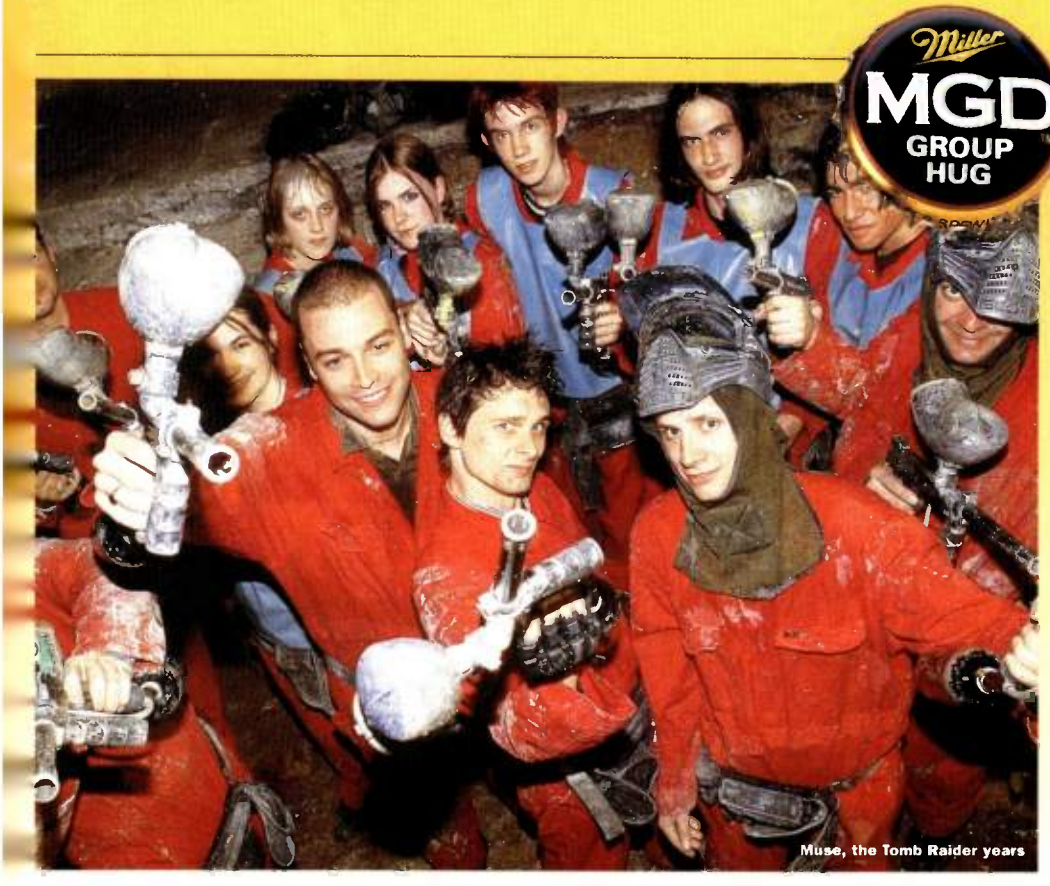
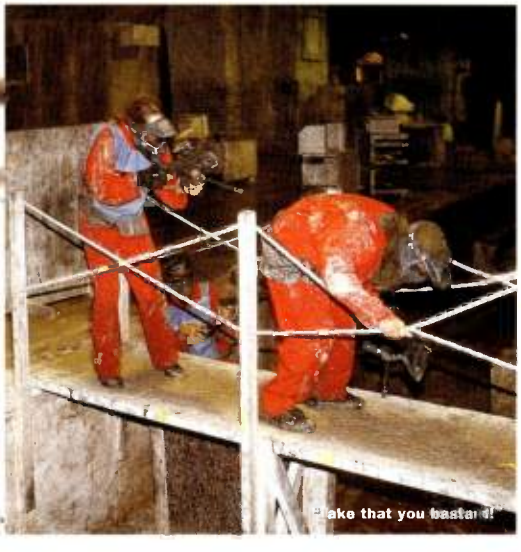
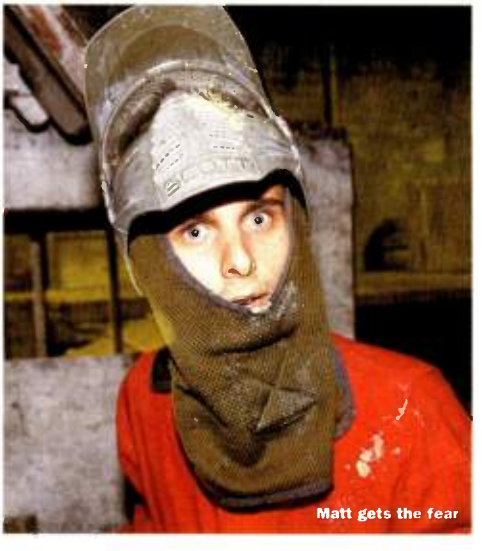



Muse, the Tomb Raider years



ake that you bastard!



Matt gets the fear

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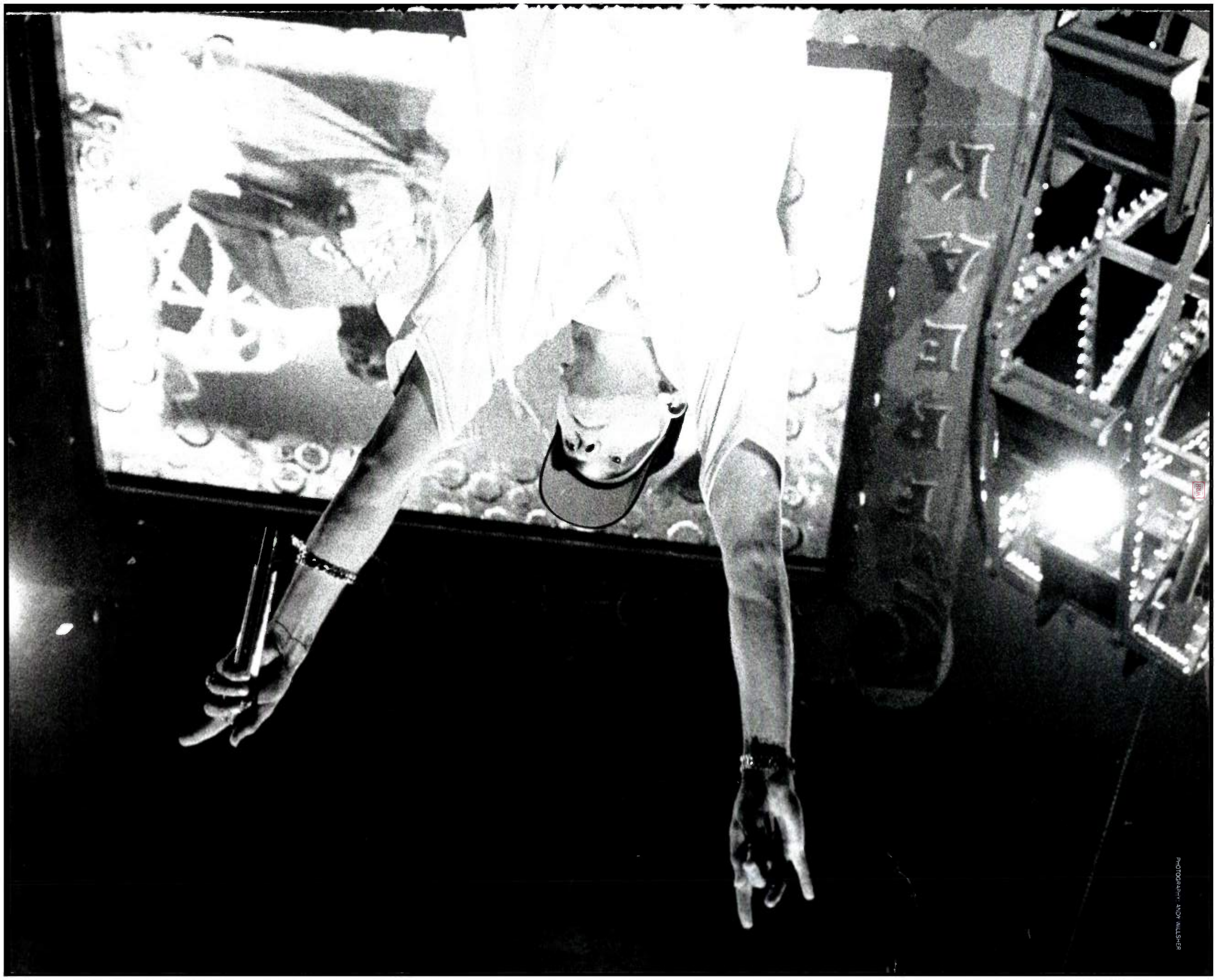

PHOTOGRAPHY: ANDY MILLSHER

This type of on-off vendetta often comes about because most big bands are surrounded by salaried sycophants whose jobs depend on keeping their paymasters happy. The frank opinions of free-thinking journalists can come as a nasty shock.

In fairness, *NME* was sometimes mercilessly scathing of the band's early efforts, labelling them a "pitiful, lily-livered excuse for a rock'n'roll group" in late-1992. But it was a December '95 news report headlined "Thommy's Temper Tantrum", about the singer's onstage breakdown in Munich, that finally sent Yorke over the edge. He refused to speak to the paper for over five years, protesting that "I'm sure the *NME* don't give a fuck, but what they wrote in that piece hurt me more than anything else anyone has ever written about me."

Ironically, this media freeze-out coincided with Radiohead's most critically adored album to date, 'OK Computer'. Recorded by Nigel Godrich over several painstaking months in various locations, this epochal work finally arrived in June 1997. Laying down a blueprint for 21st century rock, it saw the band transcend conventional pop forms to create a futuristic collage of textured breakbeats, techno-classical symphonies and pre-millennial tension.

After lauding the "ravishingly over-ambitious" six-minute single 'Paranoid Android', *NME* awarded the chart-topping 'OK Computer' a rare-as-platinum 10/10 score, hailing "one of the greatest albums in living memory – and one that distances Radiohead from their peers by an interstellar mile". But when the Number Four single 'No Surprises' arrived in January 1998, *NME* still called it the album's "most self-pitying, miserablist low point" and printed the telephone number of The Samaritans. Cheeky.

'OK Computer' became a worldwide phenomenon, spawning a raft of hits and earning a Mercury Music Prize nomination. But by his own admission Thom, inundated with hysterical acclaim, became an unbearable control freak. "I created a climate of fear, the same way Stalin did," he admitted last year. "I was very paranoid that things would get taken away from me. It was to do with being under massive amounts of pressure. I was so uptight about not getting my own way."

But if 'OK Computer' almost split Radiohead, it also closed their first chapter and allowed them to return to the musical drawing board. The foundations were laid for fresh sounds and more mellow, democratic working methods. By May 2001, Thom was even ready to bury the hatchet with *NME*. "I just got sick of holding grudges basically," he shrugged after finally agreeing to an interview. "Enough's enough."

**After a decade of making records, Radiohead probably matter more today than ever**

## POST-ROCK PROTEST SONGS

Since the new millennium dawned, Radiohead have tempered personal angst with social activism. Although some lyrics on 'OK Computer' had a political dimension, it was not until the late-'90s that Thom began use his celebrity clout to help boost anti-poverty campaigns such as Drop The Debt and Jubilee 2000, picketing the G8 summit and attending May Day marches.

Tapping into a new wave of youthful activism celebrated in Naomi Klein's provocative anti-globalisation handbook *No Logo*, Radiohead toured in 2000 under a big tent free from advertising logos. Klein has since become friendly with the band but says: "My personal influence on Radiohead has been greatly exaggerated. The band had these political ideas long before reading my book, but until a couple of years ago there was less going on politically to tap into."

As their political message sharpened, however, Radiohead's music turned ever more cryptic. Their fourth album, 'Kid A', an artfully avant-garde collage of deconstructed post-rock and electro-ambient tone poems, arrived in October 2000 with no singles and minimal promotion. In a cautiously positive 7/10 review, *NME* noted: "In a desire to quash the rampant air of significance suffusing their every movement and utterance, they've rather sold short the essence of their art."

And yet, despite being seen in some quarters as a self-defeating climbdown from the pressures of success, 'Kid A' topped the charts on both sides of the Atlantic. All of which could be dismissed as a freak act of mass brand loyalty, except that the record's equally challenging sister album 'Amnesiac' was launched to similar success in June 2001. Incorporating jazz, machine noise and a wearily sarcastic attack on Tony Blair, 'Amnesiac' was praised in an 8/10 *NME* review which for its "blinking circuitry and vocal distortions" and "bile that could burn through steel".

Having proved that proved major label chart acts can be both politically outspoken and musically adventurous, Radiohead continue to improvise their own future. Just this year, the band donated a rare video for 'Motion Picture Soundtrack' to the Friends Of The Earth website. As Thom writes on the site: "It's not good enough to preach about the trickle-down effect of economic growth if your house is being washed away, your child has skin cancer, you can't get clean water and the weather is changing beyond recognition forever." Imagine a fuzzy electronic pulse behind those cheery words and you have a fair approximation of Radiohead in the 21st century.

These days Radiohead are a uniquely unpredictable force. They release albums in clusters, record when the mood takes them and tour when they choose rather than chaining themselves to the mega-band treadmill. And for much of the next few weeks, they will be continuing to 'road test' new songs at low-key shows in Spain and Portugal. As ever, plotting their own path on their own terms.

Which is why, even after a decade of making records, Radiohead probably matter more today than ever. Of all their peers, only they have consistently pushed the musical and political agenda, setting high standards for any serious young contenders.

Fellow veterans like Primal Scream may share a similar maverick spirit, while a new generation of post-'Head rockers such as Muse and Coldplay occasionally summon up equally fiery demons. But only Radiohead seem to have developed the capacity for total, passionate, exhilarating self-reinvention. Have you the slightest idea what their next album will sound like? Us neither. Isn't that fantastic?

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# AROUND

and 'OK Computer'. An avowed fan of 'Kid A', Chris recently told *NME*: "I like nothing more after a hard day's work than to do loads of coke, meet some local whores and slag off Alan McGee for half an hour before listening to Slipknot and then answering questions about how great Radiohead are and how we should be more like them." But he was possibly being sarcastic.

**'HEAD RATING: 6/10**

**MUSE**

Share Radiohead's penchant for cod-classical prog-punk pyrotechnics, recording their 1999 debut 'Showbiz' with former 'Head producer John Leckie. Matt Bellamy also shares Yorke's love of the late Jeff Buckley, saying: "To be that expressive and not be afraid to sing like a woman is amazing."

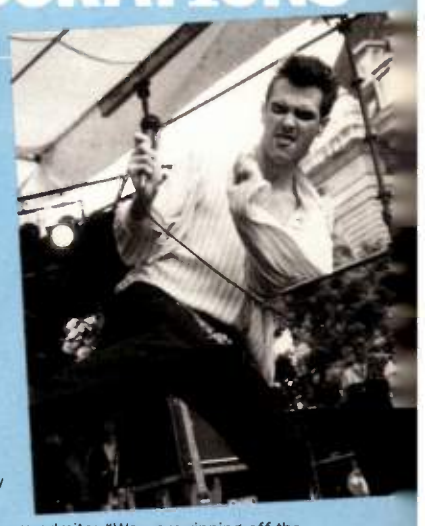
**'HEAD RATING: 7/10**

**STARSAILOR**

The latest contenders to squat on Old Radiohead's long-deserted throne as sensitive semi-acoustic balladeers, although James Walsh is clearly far too in awe of the past to follow in Thom Yorke's mind-warping future-soul trajectory.

**'HEAD RATING: 5/10**

# INSPIRATIONS AND COLLABORATIONS



**JOY DIVISION**

"We used to crash parties in Oxford, put Joy Division on, then leave," says Thom. "The dancefloor would clear."

**THE SMITHS**

"The Smiths were such an important band for me," says Ed O'Brien, who paid homage to Johnny Marr with 'Knives Out' on 'Amnesiac'.

**PIXIES**

The Boston tune-shredders were early 'Head heroes – they even borrowed their former producers for 'Pablo Honey'. Thom admits: "We were ripping off the Pixies when we started, or trying to and failing."

**MIRACLE LEGION**

Cultish REM contemporaries from Connecticut. Thom frequently namechecks singer Mark Mulcahy. "It was the voice of someone who was only truly happy when he was singing," the Radiohead frontman said recently. "It changed the way I thought about songs and singing."

**REM**

Radiohead toured with REM in 1995, and they remain close friends. "I consider Radiohead and Polly Harvey contemporaries," said Michael Stipe recently. "There's a sweet competition between me, Bono and Thom Yorke."

**DRUGSTORE**

Thom duetted on the Anglo-Brazilian indie band's 1998 single 'El President'.

**ROXY MUSIC**

Thom and Jonny joined ex-Roxy saxophonist Andy Mackay and former Suede guitarist Bernard Butler on four vintage Roxy covers for the Michael Stipe-produced film *Velvet Goldmine*. Jonny also played on former Roxy frontman Bryan Ferry's 2002 album, 'Frantic'.

**SPARKLEHORSE**

Collaborating with the fragile alt.country luminaries on a cover of Pink Floyd's 'Wish You Were Here' for a 1997 covers album, Thom sang his vocals down a hotel phone.

**DJ SHADOW**

According to Colin Greenwood, "the idea behind 'Paranoid Android' was trying to do a combination of DJ Shadow and The Beatles". Thom sang over Shadow's beats for 'Rabbit In Your Headlights' on the 1998 UNKLE album 'Psyence Fiction' and guested at his recent Bristol gig.

**PJ HARVEY**

Radiohead toured with Polly in '93, plus Thom duetted on 'This Mess We're In' on her 2000 album 'Stories From The City, Stories From The Sea', and sang backing vocals on two other tracks.

**JEFF BUCKLEY**

Thom claims the late crooner (right) "gave me the strength to sing in falsetto". 'Fake Plastic Trees' was recorded directly after a Buckley show, in one take. Thom then collapsed in tears.

**BJORK**

In 2000 Thom guested on 'I've Seen It All' from the Icelandic siren's 'Selmasongs'. A planned duet at the next year's Oscars was cancelled at the last minute.

**HUMPHREY LYTTLETON**

Veteran jazzer who backed the 'Head on 'Amnesiac' finale 'Life In A Glasshouse'. "It was Humph's drummer, bass player and front three – clarinet, trombone and trumpet," recalls Jonny. "One of them had had a heart operation the day before." Lyttleton's band also guested at Radiohead's South Park mega-show in Oxford last summer.

# THE NME CRITICS

**THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS**

Forty-something parenthood: it screws you up

# SATANIC MAJESTY

## SCREAM'S MULTI-WARHEAD DISCO-PUNK LOVE MISSILE OF A SEVENTH ALBUM

**PRIMAL SCREAM**
**Evil Heat**
(COLUMBIA)

As Bobby Gillespie embraces 40-something fatherhood, we might expect the Scream's first post-Creation album to be a reflective collection of gooey-eyed lullabies. Alternatively, it could be a seething cauldron of electro-punk anthems about Nazi-uniformed love vixens, corporate ultraviolence and apocalyptic drugsex. So which is it to be? Have a guess...

A clear progression from 'Exterminator', the seventh Primals album is their most consistently thrilling since 'Screamadelica'. It also marks Andrew Weatherall's most serious involvement since that 1991 collaboration. 'Autobahn 66' and 'A Scanner Darkly', his two mixes, are krautronic symphonies produced with Two Lone Swordsmen buddy, Keith Tenniswood. Borderline masterpieces both, but only a fraction of the album, ending suspicions that Weatherall was the sole alchemist behind the potent 'Screamadelica'.

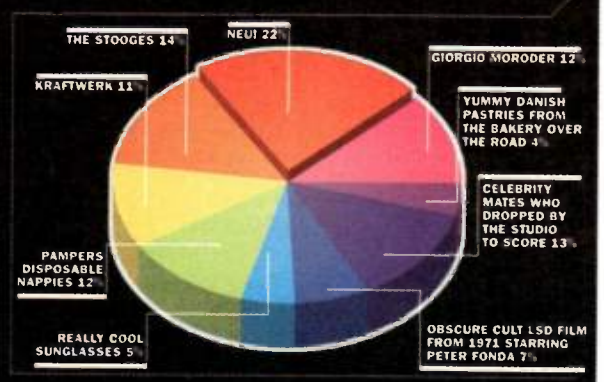
The real studio credit for 'Evil Heat' belongs to ex-My Bloody Valentine visionary Kevin Shields. From the heady electrodelic cloud-melt of opener 'Deep Hit Of Morning Sun' to the future-blues swagger of 'The Lord Is My Shotgun', Shields piles on the dissonant noise collage like an orchestral conductor. And yet, unlike its predecessor, 'Evil Heat' also finds room for the Scream's soft, sexy and spiritual sides – Gillespie and celebrity guest Kate Moss duetting on the Nancy Sinatra/Lee Hazelwood ballad 'Some Velvet Morning', or Martin Duffy closing the album with a beatific gospel confessional.

But the killer tracks lie in the electroclash margins. Current single 'Miss Lucifer' is a feral growl reworked into a blast of armour-piercing disko-punk by Jagz Kooner. Or 'Rise', a PiL-style brulser with its blowtorch polemic against multinationals and superpowers. Brutal spine-tingling, virile stuff.

For non-believers, 'Evil Heat' betrays some familiar Scream shortcomings: the shameless classic-rock homages, the risible heavy-metal outlaw posturing. But even so, and unlike most albums on these pages, every single track demands repeated exploration. Gillespie's gang may belong to the same generation as Stipe and Bono, but they are still raging hard against Middle Youth complacency. Even after most of our rock'n'roll stars have disappeared up their own noses, Primal Scream remain Class A contenders.

***Stephen Dalton*** **8**

## THIS ALBUM CONTAINS...


THE STOOGES 14
NEU! 22
GIORGIO MORODER 12
KRAFTWERK 11
YUMMY DANISH PASTRIES FROM THE BAKERY OVER THE ROAD 4
CELEBRITY MATES WHO DROPPED BY THE STUDIO TO SCORE 13
PAMPERS DISPOSABLE NAPPIES 12
REALLY COOL SUNGLASSES 5
OBSCURE CULT LSD FILM FROM 1971 STARRING PETER FONDA 7

**THE RAPTURE**
**Out Of The Races And Onto The Tracks** (SUB POP)

**New Yorkers' punk-funk sketches reissued**

Last year, before 'The House Of Jealous Lovers' metamorphosed them into the disco Strokes, The Rapture sounded like the most angst-ridden romantics in New York. This re-released mini-album captures them at that point. 'The Pop Song' and 'Confrontation' seethe with fervour, but not much in the way of tune. However, the title track is a corker, a headlong pelt into '80s punk funk in which The Rapture's dance tendencies are already fully-fledged.

It's a far from complete statement, but still sounds like the start of something special. **6**

***Alex Needham***

**FUTURE SOUND OF LONDON**
**Amorphous Androgynous: The Isness** (FSOL RECORDINGS)

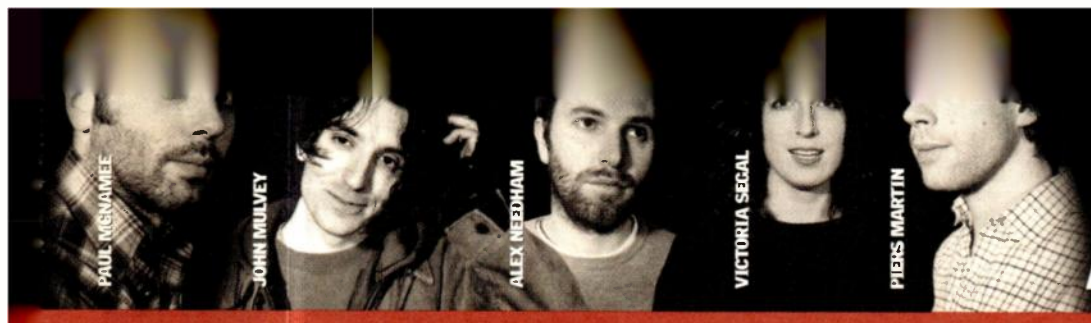
**FSOL's psychedelic space opera**

Oh lordy! Ever wondered what it would sound like if you crammed Ravi Shankar, John Barry, World Party, Miles Davis and a skipful of hallucinogenics into a studio and let the tapes roll? Gary Cobain obviously has.

Exhausted by a life where all anyone wanted to talk about was Eno and Tangerine Dream, Cobain trawled the globe after the release of the almighty 'Dead Cities' in 1996 in pursuit of true visionaries. Having tried fasting, meditation and yoga in search of the answers, he finally found salvation in ELO, Barbara Streisand and Italian film scores.

Some FSOL fans may not be impressed. But for connoisseurs of sprawling, loony progtronica, this other-worldly masterpiece is so far out you need a telescope to see it. **8**

***Jason Fox***




# ALBUMS

**ALL ALBUMS REVIEWED ARE RELEASED MONDAY AUGUST 5, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP**

## SPEED THRILLS!

### CORBY METALLERS' IMPRESSIVE SECOND ALBUM

**RAGING SPEEDHORN**
**We Will Be Dead Tomorrow**
(ZTT)

Shit, so where next for industrial splatter rock now the steel factory's closed down and the nearest rock pit has been turned into a poxy 'arts café'? Cue Raging Speedhorn. Having seen their environment slowly disintegrate around them, they've opted for a better life touring the country in a freezing Transit van fuelled only by Ginsters and warm Carling. Life is shit, tonight is all that matters. We will be dead tomorrow.

Like all the best rock groups, they know their place. 'Welcome To Shitsville', a succinct appraisal of their Northamptonshire

hometown of Corby, is as brutal as it is effective, and will disappoint the Mayor greatly.

Musically, they're equally close to the source. For all those Black Flag comparisons, this is a raw-nerved rock'n'roll forged from the Midland metal furnaces of Sabbath, Purple and Zeppelin and, less pre-historically, Discharge. If you're new here, don't expect the going to be easy. Ballbearing factories in the Ukraine have been known to be more tuneful than parts of 'We Will Be Dead Tomorrow'. There are roadworks with a better sense of light and shade. As for dual singers Frank Regan and John Loughlin, they give every impression of having undergone frontal lobotomies, before being forced into downing cement mix mouthwash prior to entering the studio.

That established, 'We Will...' rocks like a division of Panzers ploughing through a diamond mine. It defies you not to play it at full volume. 'Chronic Youth' is the Queens with toothache; 'Fuck The Voodooman' is a mightily pissed Fu Manchu applying oxy-acetylene to old-skool metal. Riffs ebb and flow continually so that when the crunch comes, as on the brilliant 'Scaramanga', you can almost hear the neighbours screaming for mercy.

Lyrically, anything goes. As befits a band whose initial T-shirt campaign declared "Sniff Glue Worship Satan", the only thing that's taboo here is boredom. Real vitriol leaks out at times. 'The Hate Song' is directed at cheating rock biz managers; 'Me And You Man', from what you can make out, is a hash-trip that turned into a waking nightmare. You know they've lightened up when they launch into a final 'Ride With The Devil'.

Desperate, pointlessly stoopid and at times deranged, the Speedhorn's second album is a wired, triumphant quest for basic rock'n'roll thrills by a band who clearly take their fun seriously.

There's no time to waste. A little less conversation, a little more action.

***Jason Fox*** **8**

### RAGING SPEEDHORN ARE CURRENTLY LISTENING TO

**Nazareth 'Expect No Mercy'** (EAGLE)
Frank Regan: "'Cos it fuckin' rocks. The title track is the best one. Best heard late at night. It's a Speedhorn party song."

**Led Zeppelin 'Physical Graffiti'** (SWANSONG)
"The best Zeppelin album along with 'Led Zep II'. A truly great album. It's just the way the drums and guitars go together. Fucking amazing."

**Clutch 'Pure Rock Fury'** (ATLANTIC)
"I like it 'cos it's totally different from most new stuff coming out. It just fuckin' rocks. That's all I can say. I'm a bit distracted, 'cos I'm at the Extreme Festival in Bath and I've just seen a bloke on a bike doing a somersault..."

**SASHA**
**Airdrawndagger**
(ARISTA)

**Superstar DJ's dull record**

Your reviewer first listened to this album while doing the ironing. In terms of all-round thrills and excitement, the ironing pretty much had the edge. 'Airdrawndagger' is the album 32-year-old Sasha has always promised (or perhaps threatened) to make: a totally instrumental, 68-minute journey to the centre of his mind.

Unfortunately, this is the same mind that more or less invented prog house, one of those genres that goes into the category of "seemed like a good idea at the time" (ie after three grams of charlie). So 'Airdrawndagger' is all chilly atmospherics, polite pinging noises and beats that never achieve lift-off, achieving neither the depth of its obvious influences (Eno, Autechre, Boards Of Canada) or the skyscraping euphoria of Sasha's best remix work.

***Alex Needham*** **4**

**ERASE ERRATA**
**Other Animals**
(TSK! TSK!)

**Angular retro-rock from San Francisco**

On the cover, two robot praying mantises spar with boxing gloves against a headache-striped sky. Within, much the same occurs: strange, propulsive anti-rhythms battle it out messily with sour guitars and curt lyrical snaps. San Francisco's Erase Errata are the latest in a line of über-hip American bands (The Rapture, Liars) to hark back to the awkward, dissonant '80s for inspiration. They've gone further than most, though, lurching and squalling all the way back to the primal art-rock of Captain Beefheart, via Sleater-Kinney.

This time last year, songs like 'French Canadia' might have seemed nigh-on unlistenable. Now, their speeding no-wave sounds like the pinnacle of fashion. Destined to sort the women from the girls.

***Kitty Empire*** **7**

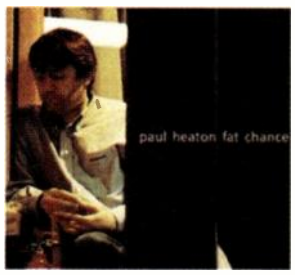
**FUNKI PORCINI**
**Fast Asleep**
(NINJA TUNES)

**Multimedia exercise in boredom**

Some music challenges you, some thrills you, while some sets out to deafen you. Funki Porcini, however, merely dreams of helping you nod off. Barely registering in the conscious mind – though invaluable for the insomniac – the charitable *might* be tempted to call it cinematic.

But, as he's already included an accompanying DVD of visuals, we'll just settle for a mind-bogglingly long noodle of banal atmospherics featuring endless jazzy shuffles and numerous cul-de-sacs of inconsequential sound. If this is the end result of too much chilling out, then David Blunkett should reconsider the reclassification of cannabis immediately. One listen to this and you'll be more inclined to hit the pillows than the replay button.

***Jim Alexander*** **2**




**PAUL HEATON**
**Fat Chance**
(MERCURY)

**Churl power from Beautiful South mainman**

The Beautiful South might have a reputation for subverting the Top 40, but they were hardly S Club Juniors singing about crack. Instead, their sugared-pill pop preached to the converted, the cynical and the disappointed. No wonder they were so popular.

With his first solo album proper, Paul Heaton tempers that observational smugness with a little more personal warmth. The bleak-hearted vignettes about stupid men and wretched women are still here, but 'Fat Chance' actually touches a nerve or two – and not just because it sounds like Gomez in places. It's still all a bit service-station muzak, but with songs like 'Barstool' and the in-church-hall-if-wet gospel of 'Proceed With Care', Heaton proves that where there's life, there's a market for his moping.

***Victoria Segal*** **6**

**VARIOUS**
**We Still Kill The Old Way**
(CLONE)

**Edgy electro-disco comp**

Much like Ersatz Audio's 'Misery Loves Company', this compilation from Rotterdam's Clone label is a broadside from electroclash's recalcitrant underground. Typifying nu-wave electro's eclecticism, the 12 tracks from the likes of Alden Tyrell, Legowelt and Perspects duck genres, splicing together everything from proto-acieed bleeps through techno and disco to ultra-modern, ergonomic electronic(a) sounds.

A tad patchy, it nonetheless contains several must-haves. Dexter (whose rare 'Emerge' remix is similarly essential) turns in a beautifully strange B-boy/electro anthem, Mocky's daft, lo-fi booty-funk – *"You can shit on my face/While I cum on your tits"* – raises a grin, while Bangkok Impact dust off various '70s Italo-disco synth sounds to lush effect. Clone-ing? *NME*'s all for it.

***Tony Naylor*** **7**

**THE FALL**
**Totally Wired – The Rough Trade Anthology** (CASTLE)

**Another vital Fall collection**

During the '80s The Fall were the most singular underground rock band anywhere, and one with a simple mission: "to put the brains back into music". Singer Mark E Smith's lateral thinking ensured they succeeded at this fantastically well. They did great work while signed to Rough Trade between 1980 and 1984. RT were west London hippies while The Fall were contrary, working-class Mancunians, but this culture clash prompted the most incisive, funny lyrics of Smith's career.

Much of that is here on this fine compilation: the classic singles 'Totally Wired', 'How I Wrote Elastic Man', plus essentials such as 'Wings' and 'Leave The Capitol'. It's not a conclusive report on The Fall, but this is a vivid dip into Smith's brilliant, terrifying mind.

***Ted Kessler*** **8**

PHOTOGRAPHY: HAMISH BROWN/DAVID TITLOW

# SHAPE OF THINGS TO COME

## BLINDING DEBUT FROM CALIFORNIA PUNKERS

### THE PATTERN
**Real Feelness**
(WICHITA)

Talk about an embarrassment of riches. At this rate, there's going to have to be a trade embargo on the number of brilliant rock albums being shipped from the States. Oakland, California, quintet The Pattern are the latest – and best – band to land on British shores.

Cramming 12 killer tracks into half an hour, much of 'Real Feelness' recalls an entire record collection of speed-blitzed garage-

rock no-marks from 1965 (save delicate, romantic closer 'Rangefinder'). What's more, their raw, stylish sound, delivered at breakneck pace, is yet another example of why rock is in such rude health at the moment. But even if The Pattern hadn't toured with The Strokes, The Hives and the Yeah Yeah Yeahs, among others, you know they'd still be mining that same fuzzy, lurching groove.

Like those bands, The Pattern are chiefly about sex. What they're never about is smut or laddism; Chris Appelgren writes lyrics of longing and anticipation. Even bizarre lines about athletes and zebras, on 'You Or You' and 'She's A Libra' respectively, sound lusty. *"Straddle my heart/Saddle my part"*, squawks Chris during 'Thunder Us', a 30-something with sap rising like a teenage boy in a porn warehouse.

This is all the sweeter when you consider The Pattern's grounding in the generally sexless Stateside punk scene. Chris runs Lookout!, Green Day's original label, and used to be in The Peechees, while other members have served in even more obscure outfits Nuisance and St James Infirmary. And 'Real Feelness' harks back to a mid-'70s era when good-time punk didn't equal Blink-182 or similarly well-scrubbed dorks.

No, this – like so many of 2002's best albums – is a record that reckons life is there to be grabbed roughly and humped into the middle of next week. If The Pattern have spent most of their career to date playing basements with leaky pipes and no PA, it only keeps their kinetic energy ticking over. The appeal of 'Real Feelness' lies in the fact that The Pattern champion the simple things – hedonism, hormones and tight-trousered attitude – that make rock'n'roll such a life-affirming force.

***Noel Gardner*** **8**

### THE PATTERN IS CURRENTLY LISTENING TO

**Dead Meadow 'Howls From The Hills'**
(TOLOTTA)
Chris Appelgren: "It's sort of like stoner rock, but sweet and teenage at the same time, and without the customised Vans."

**Various 'CQ OST'**
(EMPEROR NORTON)
"The Roman Coppola film. It's got a score by Mellow, and lots of great French '60s pop and garage."

**The Band 'The Last Waltz'** (WEA)
"This is quite sad, but I dig this because it reminds me of the recent Beachwood Sparks EP."

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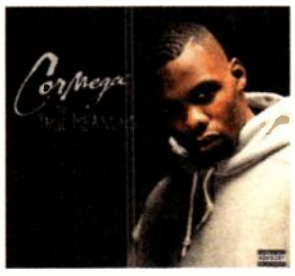



### CORMEGA
**The True Meaning**
(LANDSPEED/LEGAL HUSTLE)

**Moody rap masterclass**

The USA's largest government housing project, in Queensbridge, NYC, has bred hip-hop stars for decades. Cormega is the latest of its products to come of age. As the track 'Love In Love Out' shows, Cormega has an obsession with his former friend turned sworn enemy, Nas, but what really shocks here is a penchant for brutal ghetto truths.

There's no partying on 'The True Meaning', no boasts of high living, no familiar MTV-aimed rap imagery, just a deep, soulful portrait of a hard life set to suitably emotional beats, truncated funk and expositions from the blues. Cormega's pen always stays pin-sharp, whether he's threatening an informer ('Thin Line'), or dispensing hard-earned street wisdom ('Take These Jewels'). An up-and-comer for sure.

***Dele Fadele*** **7**

### DEF LEPPARD
**X**
(MERCURY/BLUDGEON RIFFOLA)

**Classic soft rock, Sheffield style**

No-one, not even Bon Jovi, can convey the joy and the pain of the human condition better than Def Leppard. Their tenth album 'X' is an emotional minefield. One minute you're feeling wistful and sad over tearstained ballads like 'Long Long Way To Go', the next you're plunging headfirst into a world of eroticism and fantasy thanks to hard-rock bangers ('Four Letter Word' and 'Girl Like You').

Never one to rest on his creative laurels, singer Joe Elliott even tries his hand at rapping on the amazing, disco-tinged 'Gravity'. Def Leppard improve with age: they lost their guitarist through drugs, their drummer lost his arm in a car crash and, even though they're all in their 40s, they've just made the best rock album since Andrew WK's 'I Get Wet'.

***Andy Capper*** **XI**

### DIRTY VEGAS
**Dirty Vegas**
(CREDENCE/PARLOPHONE)

**Pop-house trio's bland debut**

Did somebody mention that Dirty Vegas are big in America? That their single – 'Days Go By', included here, a sort of uneventful Fluke-style attempt at deep house – flew chartwards on the back of a Mitsubishi advert? They did? Oh, of course they did.

'Ghosts', their current UK single, typifies this album – musically it's S Club album-fillers, lyrically the appeal will extend to precisely nobody and the production is dated and flat. The only exception to the dance Didos' blanket of mediocrity is the blippy beat-fest 'Throwing Shapes', and it's probably the best track here. As an album, however, this is less Mitsubishi than "Hang on, I've paid you a tenner for some aspirin and brick dust". No wonder the Oakey-loving Americans have come their collective duff over it.

***Peter Robinson*** **4**

### FINGATHING
**Superhero Music**
(GRAND CENTRAL)

**Turntablists' funky second LP**

Manc duo Sneaky and Peter Parker are intent on transplanting a smile onto the terribly serious state of British hip-hop. Like a dancefloor skirmish involving turntable wizardry, the rhythmical oddity of Squarepusher and the forced wackiness of big beat clowns Bentley Rhythm Ace, their second album is a hit-and-miss voyage of contrived lunacy. The tunes are ace. The jokes aren't.

When they play it straight, as on 'Haze' – awash with double bass tomfoolery and chiming wah-wah guitar – it's invigorating stuff. But then Fingathing insist on treating us to an exercise in cheap humour and gritted-teeth annoyance (see 'Bad Gameshow Host'), which is a shame. Walking the line between real talent and madcap mediocrity; we're impressed, Fingathing, but frankly, not amused.

***James Jam*** **6**

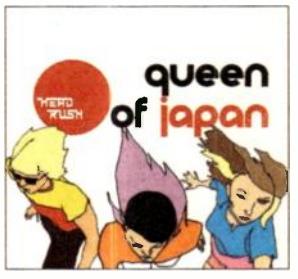
### VARIOUS
**Hustle! – Reggae Disco: Kingston, London, New York**
(SOUL JAZZ)

**Light '80s reggae selection**

Soul Jazz have done sterling work in reissuing reggae via their superlative '100% Dynamite' series, but they've taken quite a difficult detour with 'Hustle!...'. This is a compilation of '80s pop disco, played in a reggae style by British and Jamaican lovers' rock artists of that era. It wasn't a massively popular musical phenomenon at the time and, although there's an undeniable sweetness to all eight inclusions here, 'Hustle!...' probably won't reverse that. Nevertheless, DJs looking for cool kitschness to help them out of tight spots will rejoice at the fresh availability of Blood Sisters' cover of 'Ring My Bell' as well as One Blood's magnificent 'Be Thankful'.

One for hip wedding soundsystems everywhere.

***Ted Kessler*** **6**




### QUEEN OF JAPAN
**Head Rush**
(ERKRANKUNG DURCH MUSIQUE)

**Kitsch disco troupe return**

Queen Of Japan exist purely for the benefit of lazy electroclash DJs. A glam trio from, presumably, Japan (though they could be German pranksters), they specialise in trashy electro covers of yesteryear's popular hits. Their creamy take on 'I Was Made For Loving You' from 2000's 'Nightlife In Tokyo' debut is one of the all-time great Kiss tributes.

Second album 'Head Rush' provides more cheap thrills, notably sublime interpretations of Rod Stewart's 'Do Ya Think I'm Sexy?' and Abba's 'The Winner Takes It All', purred to perfection by singer Koneko. Attempts at 'I'm Too Sexy' and 'Wild Boys' aren't as successful, but are tackled with an irony-free playfulness that suggests QOJ adore these tracks. They'd have to – performing other people's songs is no money-spinner.

***Piers Martin*** **6**

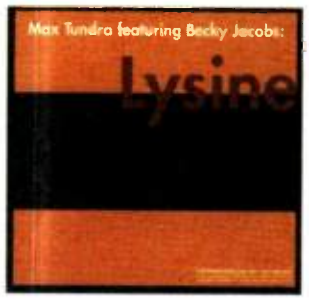
PHOTOGRAPHY: IAN JENNINGS

# THE NME CRITICS SINGLES

**ALL SINGLES REVIEWED ARE RELEASED MONDAY AUGUST 5, 2002**

## MAX TUNDRA FEAT BECKY JACOBS
**Lysine** (DOMINO)

No two bars in 'Lysine' have the same drum pattern. That's it. That's the entire track, the entire conceit. Ben Jacobs (London avant-electronicist Max Tundra's real name) has roped in his sister to warble some sub-jazz funk over the top of it all. And while that seems like a sibling leg-up, he would have done her career less harm by taking her outside and shooting her. 'Lysine' sounds like an incomplete demo, like a bedroom keyboard nerd showing his aunts and uncles some new buttons. It is not so much a triumph of style over substance as an absolute lack of ideas and invention dressed up as a brave new departure. ***(PMcN)***




## DANIEL BEDINGFIELD
**James Dean (I Wanna Know)** (POLYDOR)

In which Beddo decides that he wants to be like James Dean, and does so in the style of 'NSync, which of course makes perfect sense because if James Dean was alive today he'd be Justin Timberlake. The polish and sophistication of 'James Dean' is a million bedrooms away from the street-level funk of 'Gotta Get Thru This' but the sentiment (nerdy boy in his suburban box room wants to escape) is just as strong, even if it loses some of its innocence because Daniel's not singing like a woman anymore. Also: James Dean had a lovely head of hair, while Daniel 'Daniel Bedunfiee-uld!' Bedingfield simply has hair on his chin. And in its own way, that's a little bit like Jesus. ***(PR)***

## AUTECHRE
**Gantz Graf** (WARP)

Autechre records are purchased solely by bald men in expensive anoraks who would masturbate to a car alarm if it was remixed by a German. This dense curtain of misanthropic noise – which comes with a three-track DVD that features a squabble of hopelessly pretentious video 'interpretations' – is typical of the menopausal electro-manglers' dogged refusal to bow to convention and produce anything of interest to anyone not either a) bald or b) German. 'Gantz Graf' bleeps. It skronks. It krrraaaanks. But mainly, it blows like a ruddy awful hurricane. Remember: if it sounds like a festering hillock of tune-shy bum-wank, it's because it *is* a festering hillock of tune-shy bum-wank. Avoid as you would a bald German. ***(SDem)***

## SINGLE OF THE WEEK

**Coldplay's Chris Martin: "Copper-bottomed? That's, like, a compliment, yeah?"**

## COLDPLAY
**In My Place** (PARLOPHONE)

As their golden lights fell on 100,000 believers from the main stage at Glastonbury, Coldplay became, along with Oasis and Radiohead, one of the most important bands in Britain. And 'In My Place' proves they are worthy of a place at the top table. Jonny Buckland's simple, beautiful guitar lick swirls round Chris Martin's rich, distinctive voice – a voice straddling self-doubt and world domination. It's 'Yellow' times ten and it makes everything on 'Parachutes' seem an age away. The nay-sayers will shout Echo & The Bunnymen and mid-period U2, but send them off with a flea in their ear. Such comparisons pale in the face of this freshly-minted, copper-bottomed classic. ***(PMcN)***

## DOT ALLISON
**Strung Out** (MANTRA)

If Jesus Jones or Pop Will Eat Itself hinted at releasing records in 2002, sensible folk would hunt them down to put a stop to such dangerous ideas. Dot Allison, however, gets immunity from our '90s indie-dance pogrom. Despite a decade of making crafted, electronic music, in One Dove and solo, she's never had the breaks. But maybe this is her time, because 'Strung Out' is a low-frequency, late-night affair that wouldn't sound out of place on a Death In Vegas album, with its shimmering guitars, cracked vocals and brilliant tranquilised bass noise. No surprise then, to learn that it's produced by Dot's beau Richard Fearless. And when she sings *"the visions dissipate, now my mind's disintegrating"*, she sounds like she's been eating opium. ***(AP)***

## OAKENFOLD
**Starry Eyed Surprise** (PERFECTO)

Ploughing through the planet's dancefloors like a techno tractor, the mighty Paul Oakenfold scatters non-superstar DJs like weeds in his wake. Sadly, being about 437, age has withered the disc-whirling giant's powers of perception. To wit: this nodule of non-interesting crap-rap finds his greying muse teaming up with Shifty Shellshock of Chili Pepper-filching rock sensations Crazy Town, presumably in an effort to broaden his appeal to include young men in hideous shorts. *"Dance all night to this DJ!"* implores Shellshock repeatedly, as a guitar loop from Nilsson's 'Everybody's Talkin'' pirouettes pointlessly and a small keyboard chokes to death on its own insignificance. As an advertising slogan, it's hardly 'Go to work on an egg', is it? ***(SDem)***

## THE FLAMING LIPS
**Do You Realize??** (WARNERS)

A million Christmas carols poured into a cosmic jelly mould. Jesus scuffing his sandals on a sunbeam. Such purple-hued praise is commonplace for The Flaming Lips, a band whose *modus operandi* is, it seems, growing bolder with age. The first single from 'Yoshimi Battles The Pink Robots', it's the grandest bout of metaphysical restlessness since Milton. *"Do you realise"*, sings Wayne Coyne while micro-scootering along the Yellow Brick Road, *"that everyone you know, one day, will die?"* We do. But we never thought it could sound so joyous. If you hear a more heart-swellingly *human* record this year, we'll eat our hyperbole with chips. ***(SDem)***

## LEAVES
**Catch** (B UNIQUE)

What is it about bands from Iceland? A craggy pile of rocks populated by utterly bonkers elfin beauties, they should all be making music that sounds like The White Stripes kicking out the jams on the rim of a volcano. Instead, they bring us the most toe-numbingly boring act in the world, Sigur Rós, and now Leaves – a band so sub-Travis bland they make glaciers look colourful. Nailing that Arse-End-Of-Britpop feel perfectly, 'Catch' is earnest jingle-jangle indie with 'grand' and 'important' violin bits. Leaves desperately want this single to be the fast-track to a Glasto headline slot. It's actually no more than a polished turd, all ready for you to flush into the trad-rock sewers. ***(LP)***

## THE KENNEDY SOUNDTRACK
**24-7** (INSTANT KARMA)

Ooh, baby's got a temper. If TKS rock-rapper Nic Havard got any angrier, he'd be as scary as one of those ten-year-olds who wander around the streets troubling family pets. The Kennedy Soundtrack's second single just about 'rocks', but apparently they learned this on some music course in South Wales and you couldn't imagine Rage Against The Machine writing 'Bullet In The Head' for their course module in Killer Riffs. Admittedly, '24-7' has an almost insistent chorus, but the chugging mess of guitars'n'loops, crap lyrics (*"I'm a psycho"*: no, you like skateboarding and watching *South Park*) and bloke-selling-*Socialist-Worker* vocals suggest this is a band trying hard to pass their BTECs rather than inspire urban revolution. ***(AP)***

SINGLES REVIEWED BY SARAH DEMPSTER/KITTY EMPIRE/PAT LONG/PAUL MCNAMEE/ANDRE PAINE/LOUIS PATTISON/PETER ROBINSON PHOTOGRAPHY: ELLIS PARRINDER

## NOBUKAZU TAKEMURA
### Mimic Robot (THRILL JOCKEY)

There's no arrangements, no verses, no choruses and no rhymes allowed in Japanese laptop composer Nobukazu Takemura's fluffy quest to fuck with your head. Like Four Tet on autistic sensory overload or Jim O'Rourke raised to ambient 11, 'Mimic Robot' melds bouncing double bass lines, chattering robotics and gobbledegook-spewing vocoders until it's a fog of sound as overwhelming as a room full of cotton wool. Takemura has a playful way with noise-making, but some crisper beats would help. ***(LP)***

## SONDRE LERCHE
### Dead Passengers EP (SOURCE)

Child prodigy Sondre Lerche Vauler grew up in Bergen, Norway – home of leftfield frontdawdlers like Röyksopp and Kings Of Convenience, and a town where, one idly imagines, a chillout junta imposes a downtempo regime with a feather duster of iron. As debut EPs go, though, this is a fine show: Lerche's vocals display a slightly cracked edge, and the bubbling electronics and lush Bacharach-like trappings of 'Dead Passengers' make this infinitely more fascinating than sundry other Geeks With Guitars. Promising stuff. ***(LP)***

## ALANIS MORISSETTE
### Precious Illusions (MAVERICK)

Lovely horse-faced Alanis cranks it up and blusters her way through four more minutes of keen self-analysis. Produced to a rich sheen, the hairy, doe-eyed Morissette heaves a sigh and considers life now she is defenceless and without her precious illusions. But she won't *"keep on playing the victim"*, you know. She's sold 40 million albums now. But even hitching herself to Ryan Adams' speed-charged wagon won't save her if these inflated, heroically forgetful, power-rock nowhere tunes are to be her only stock-in-trade. ***(PMcN)***

## HELL IS FOR HEROES
### I Can Climb Mountains (CHRYSALIS)

Somewhere in the leftfield beyond the melodic, US-informed drive of A and the big-haired abandon of Hundred Reasons, live Hell Is For Heroes, born from the ashes of grossly irritating mid-'90s nevermen Symposium with the stupendous idea of being Fugazi with a dash of Deftones. In truth, though, they have only a little bit of either. 'I Can Climb Mountains' is an angsty anthem that will fare best when heard through the cider-drenched ears of young men with big shorts in a festival tent at the arse-end of summer. ***(PMcN)***

## THE KILLS
### Black Rooster EP (DOMINO)

From London, The Kills number two, one boy and one girl, one English and one American. They recorded this, their debut EP, at the same valve-only east London studio as The White Stripes and share a love for low-budget 21st century blues with their Detroit fellow travellers. Lead track 'Cat Claw' is a sloppily thrift store-clad chunk of downhome Americana, like Royal Trux shooting squirrels from their porch, but the cover of 'Dropout Boogie' by nutso avant legend Captain Beefheart is the clincher: you should buy this. ***(PL)***

## GIDDY MOTORS
### Whirled By Curses (FAT CAT)

Prolonged exposure to this deeply unsettling bunch of south London jazz-core lunatics may leave you chewing the carpet, but their blend of Birthday Party-style metallic blues, queasy Sabbath guitar-shredding and oddball punk funk – glued together with pointless time-signature changes – is oddly compelling in short doses. Especially when it's overlaid with a spoken word bit that sounds like doleful *Shooting Stars* team captain and sometime novelist Will Self talking about robots. You don't get *that* from Toploader. ***(PL)***

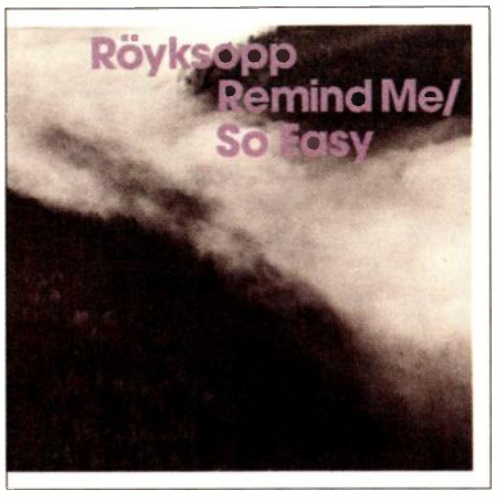
## MY COMPUTER
### All I Ever Really Wanted Was A Good Time
(13 AMP)

In which two Mancunian paranoid androids condense their bright future into one nine-minute epic. 'All I Ever Really Wanted...' is a veritable 'Bohemian Rhapsody' of electronic alienation, a digital firework display of smouldering circuit boards and catherine-wheel synths. One minute, it's Daft Punk on comedown, bathing their seratonin-depleted minds in electronica blues. The next, it's a robotic Jason Pierce grappling with a Godzilla-sized wah-wah pedal. It's all rather good. ***(LP)***

## ALTERNATIVE 3
### Download (FLOATING WORLD)

There are only two in Alternative 3 (not as spectacular as the trick pulled off by 10,000 Maniacs, but a great pop bluff all the same), but that doesn't stand in the way of 'Download' succeeding with that brand of highly articulated, spikily guitar-driven electronic pop which nobody ever seems to get right. This is a stylish, intense second single with a chorus built specifically for the purposes of blasting across the world's stadia, singer Justin's edgy vocal recalling Brett doing Damon at a *Stars In Their Eyes* night. In the toilets. ***(PR)***

# FORGET-ME-NOT




**RÖYKSOPP**

**Remind Me / So Easy**

**Released Monday 5 August**

- Royksopp release their third single - two tracks from their hugely acclaimed, fresh-as-the-mountain air album, Melody A.M.
- It twins the club anthem Remind Me and So Easy - the music from the current T-Mobile TV ad
- Remind Me mixes come courtesy of the Royksopp boys and from Tom 'Cosmos' Middleton and James Zabiela

Also available at V.Shop

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## REUBEN
### Stux (Tell Me It's Alright) (BOSS MUSIC)

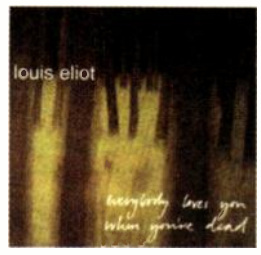
Not for Reuben the skate-punk existentialism of Linkin Park. The second single from Aldershot's greatest rock hopes harks back to a golden age of crap Brit-metal – a time of bad denim, fantasy novels and crap facial hair. Reuben's dire, plodding rock has geeky sincerity, awful lyrics and elongated vowels – *"to be-eeeeeeee"* wails frontman Jamie Lenman like he's falling off a cliff. If Reuben looked like crazed, teen versions of Lemmy, you might forgive them. But you just know they have even less charisma than Hundred Reasons. ***(AP)***

## KIDD DYNAMO
### New Space (NO DANCING)

Coming on like the younger cousins of Teenage Fanclub, Belfast's Kidd Dynamo make a fine fist of West Coast, sun-kissed melancholia. Mixing in a generous dash of REM, a pinch of The Replacements and some plans to live in *"outer space"* away from the *"vampire planet"*, Kidd Dynamo have written a strange little tune that suggests they have enough in the tank to run and run. But just what is it in the water of Belfast and Glasgow that makes certain young men so earnest and furrowed of brow? ***(PMcN)***

## LOUIS ELIOT
### Everybody Loves You When You're Dead EP (IODINE)

The acoustic guitar is the last refuge of the fading pop scoundrel. In maturity, moody leather-clad sex and drug hoovers tend to repent and long for the country. Enter ex-Rialto frontman Louis Eliot, whose sharp lyricism and easy songwriting serves him well, dissecting the manners of rich wasters (the title track) and ageing rich wasters in search of a rural idyll ('Country Life'). Such a mix of affection and disdain, this record should have LOVE and HATE tattooed on its knuckles. ***(KE)***

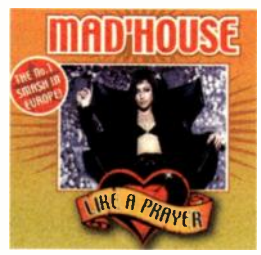



## RHYTHM GANGSTA
### The Crowd Song (JIVE)

The most memorable *TOTP* performance of the year so far was surely Scooter's 'The Logical Song', an utterly awful bout of deranged German happy hardcore Supertramp-iness that somehow went Top Five. Now, here's a tune capable of stealing Scooter's retarded thunder. *"I can't remember what happened last night"*, ponders a serious European lady. *"All I can remember is a song that went like... this!"* Then: BOOM! BOOM! BOOM! BOOM! It's cheesy deutschtechno and in an oddly compelling way... well, it's shit. ***(LP)***

## MAD'HOUSE
### Like A Prayer (SERIOUS)

In which dance-crazed Dutchmen attack the saucy Madonna epic with the unfettered passion of a pensioner removing carrots from his Scotch broth with a wooden spoon. "Move over Madge!" yells the press release. "It's time for Mad'house!" Look, fools, the only way Our Lady of The Indeterminate Accent is ever going to move over for your thunderously arse pop is if she hears you jogging behind her on Beachy Head and steps out of the way, thereby ensuring your Low Country skulls are smashed on the rocks below. ***(SDem)***




## KINESIS
### Everything Destroys Itself (CRYSTAL SONGS)

Kinesis are easily one of the most important and exciting young bands in Britain. We know this because – with its taut, pummelling riffs and barely-contained fury – their single, 'Everything Destroys Itself', rocks harder than anything we've heard this week. And they are teenagers from Bolton with a massive axe to grind about the state of the world and the skills to rage with both ferocity and tunefulness, rather like the Manics when they truly meant something. And Trail Of Dead rate them. What's not to worship? ***(KE)***

## BLUE STATES
### Metro Sound (MEMPHIS INDUSTRIES/XL)

It's a dirty word now, chillout. But the downtempo electronic soul music that spawned the cliché shouldn't have to be sullied by association – particularly when that electronic soul music is made by Blue States. Their rich, filmic, mostly-instrumentals – like 'Metro Sound', a precursor to their 'Man Mountain' LP – are in a different class to the aural filth on 'I Can't Get Up Off This Sofa Vol 8'. Arranged like sumptuous mini-symphonies and remixed by the ever-impressive Four Tet, these are States well worth being in. ***(KE)***

## THE TIME FREQUENCY
### Real Love 2002 (JIVE)

It were all glo-sticks and gurning round these parts when Scottish acieeeed victims TTF were lads. Alas, time has turned the rave-knaves' relevance to stone and their disco biscuits to mush. Yet, undaunted, the euphoric Scots have returned, feeding their decade-old smash through the mincer in an attempt to stoke the embers of old-skool interest. What does it sound like? Like being stuck on the waltzers while a gibbering panel-beater from Paisley dribbles Buckfast in your ear... forever. Did the '90s die for nothing? Aye. ***(SDem)***

# NO STRINGS

**DOT ALLISON**

**Strung Out**

**Released Monday 5 August**

- Dot Allison releases the second single from her spectacular new album We Are Science
- It was recorded by Dave Fridmann (Mercury Rev, Gemma Hayes) and features guitarist Grasshopper and Jeff Ament from Mercury Rev
- Available on two CD formats featuring a mixture of brand new tracks and remixes by Slam and Radioactive Man aka Two Lone Swordsmen's Keith Tenniswood

Also available at V.Shop

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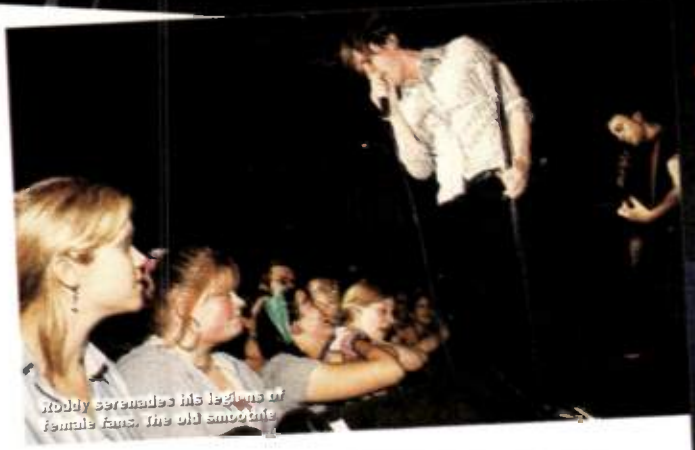
Edited by Pat Long

Roddy and co have a Wild night out

# THE WORLD IN THEIR ARMS



Roddy serenades his legions of female fans. The old smoothie

All smiles... this is, after all, part of Idlewild's masterplan

## IDLEWILD
### London W1 Hanover Grand

Welcome to the eye of the storm. It's three days until Idlewild's third album proper, 'The Remote Part', will crash into the UK charts at Number Three, making their commercial peers the likes of Oasis, Nelly and LA funk-rock grandpaws the Red Hot Chili Peppers. That's *Idlewild*, the rag-tag bunch of distressingly bearded indie under-achievers who many people dismissed in the same breath as the likes of Seafood and Embrace last time they had a record out, two years ago. Excuse us for sounding cynical, but what went *right*?

Well, there's the bulletproof self-belief for starters. That and a new outlook – outwards from their native Scotland, rather than being suffocated by their roots. Most importantly, however, they sound the part. Where last full-length outing '100 Broken Windows' hinted that Idlewild at least had a quality record collection, the best of 'The Remote Part' sees them take their influences and run with them. The thoughtful jangle of early REM and The Smiths are the most glaringly obvious, but just as often, during their more raucous moments, they plunder a rich seam of American college rock and emo, referencing the daffy angularity of Pavement or Fugazi's tasteful bombast.

Secondly, in Roddy Woomble they have a singer brimming compellingly with contradictions.

There's no rock star posturing – in fact the opposite is true. At times during tonight's tiny club show, aimed at easing their new album onto a dedicated fanbase, he looks like the kind of *Star Wars*-adoring fanboy who'd be scared of getting on public transport, let alone be willing to stand in front of thousands and put on a rock show. But, if you look closely enough, emanating steadily from from under that ragged 'I cut my own hair' mop is an endearing self-confidence. You can see he's got a masterplan. The same way Coldplay's Chris Martin has, the same way Morrissey did when he was good.

But let's not get too far ahead of ourselves just yet: Idlewild still have plenty of work to do and songs to write before they can consider themselves a truly great band. There's a still notable period this evening when their back catalogue lets them down, where they plod rather than soar.

But the likelihood that this is as good as Idlewild are going to get is diminishing, replaced by the realisation that the likes of 'American English' and 'You Held The World In Your Arms' are just the tip of the creative iceberg.

It's not out of the question that in 12 months' time people could be proclaiming Idlewild the most likely British export to succeed since The Smiths. Just a year ago, the prospect of them not having a record deal at all was likely. It's an incredible transformation of fortunes, and pleasingly, it's all by their own diligent hand.

Apparently the Americans are waiting for this lot with open arms. The storm around them is just about to get *much* bigger.

***Julian Marshall***

PHOTOGRAPHY: JO MCCAUGHEY

## BURNING BRIDES
### West Hollywood Troubadour

It looks, hearteningly, like the floodgates have opened. The campaign to re-elect real rock is in full flight, with bands from all over the States (The BellRays, The Pattern, Vendetta Red) lining up to show backwards-baseball-cap-wearing nu-metal brutishness the door.

At the vanguard are Philadelphia's Burning Brides. Their album, 'Fall Of The Plastic Empire' (soon to be reissued via V2), may echo the joyous pop-metal of the Foo Fighters in places (namely the should've-been-a-hit single 'Arctic Snow'), but onstage this three-piece most closely resemble the full-on desert rock thunder of Dave G's *other* band, Queens Of The Stone Age.

Guitarist and vocalist Dimitri Coats sports the obligatory frizzed-out post-Drive-In white 'fro, while his girlfriend, bassist Melanie Campbell, could be a poster-girl for the post-Britney generation. With latest addition Jason Kourkounis (formerly of the brilliant Hot Snakes) on drums, the Brides rock like the Devil on a Friday night drinking binge.

Burning Brides are definitely the fastest, meanest and toughest of the new breed. Two parts surging A-grade stoner metal, one part AC/DC good time rock'n'roll, plus some classic Sabbath and a touch of Mudhoney's plaid-clad grunge equals A Winning Combination. Dirty, sweaty, loud – just the way rock was meant to be.

***Jason Reynolds***

## MINUTEMAN
### London Camden Monarch

If ever there was a time to believe in psychobabble about channelling your pain, this could be it. A couple of years ago Matt Jones left *nouveau* prog rockers Ultrasound. Instead of letting that bitter acrimony, disappointment and abject failure defeat him, he's back with Minuteman.

True, there are hangovers from the past. Like his inability to write a song shorter than six minutes, the occasional bout of pointless noodling, and the way Minuteman aren't exactly the most edifying visual spectacle.

They do, however, have one spectacular saving grace. Because, where his previous band would've had trouble detecting a decent tune in a record shop stocked only with classics, now Jones almost always hits his melodic mark.

These days he has two types of song – the jaded epic grandeur that marks '5000 Minutes Of Pain' with hidden darkness, or the big glam numbers that suggest he's spent the lost years listening to prime Bowie. 'Divine Elixir' is a weirder strain of Suede's louche seediness, while their crowning moment is current single 'Big Boy' wiggling lasciviously in its subtly snide lyrics and guitar jetstream.

Obviously all that break-up heartache was beneficial: Minuteman sound like they're lead by a man in love with music again. Good for him. Better for us.

***Jim Alexander***

## EX-GIRL
### London EC1 The Spitz

When the United States army occupied Japan in 1945, they discovered vast hidden stockpiles of amphetamine sulphate. Which begs the question – where did all those millions of speed pills go?

One answer might be that the Ex-Girls' grandparents gobbled the lot of them, with serious gene-warping implications: they enter dressed as teddy bears and leave dressed as frogs. Between deranged slabs of medieval plain-song, rampant jet-punk, hysterical a cappella and tortuous cod-opera (complete with speeded-up glockenspiel samples), Ex-Girl all point in different directions and shout in strangled Japlish.

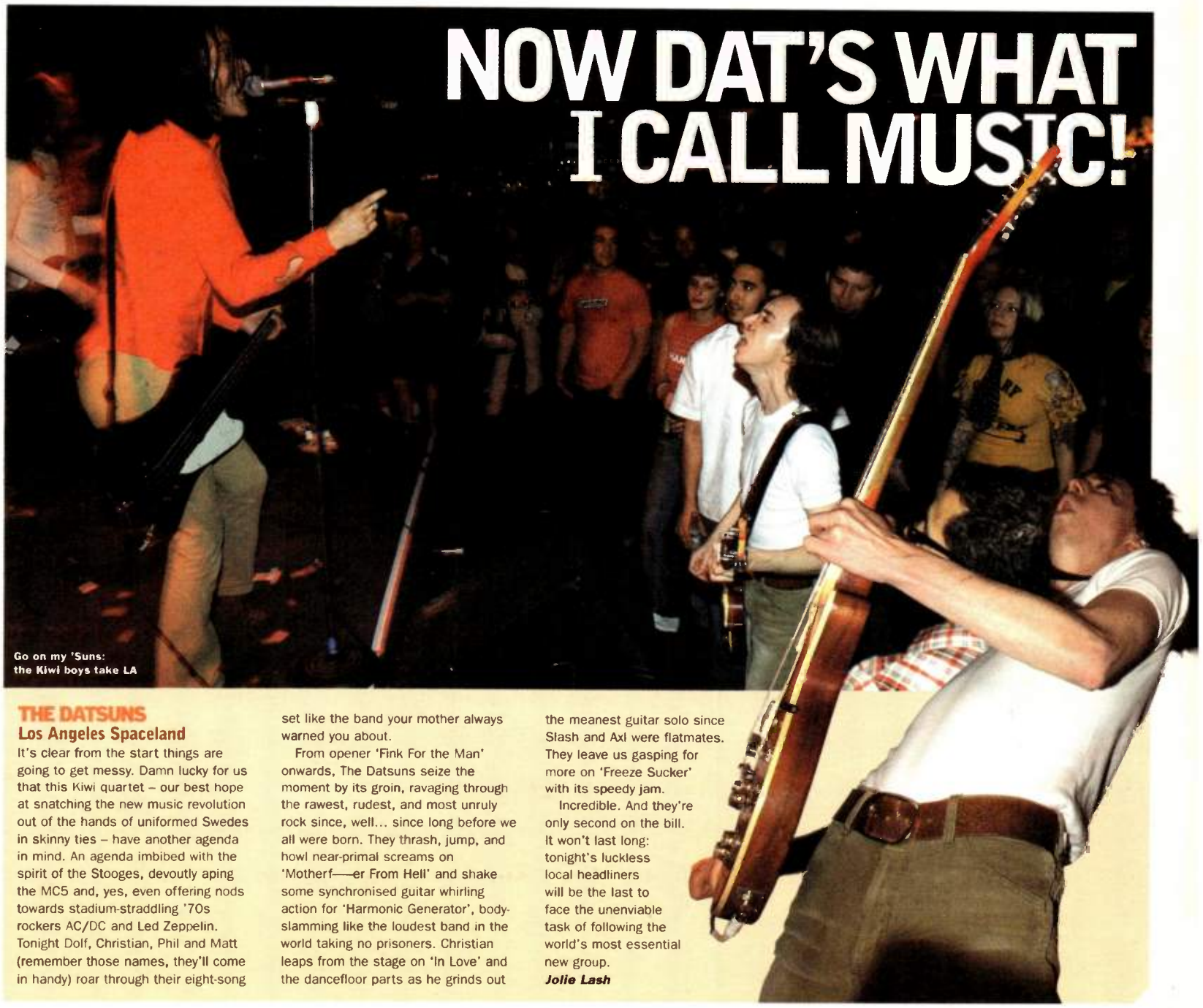
Apparently they are saying that they come from the planet *"Kero! Kero!"* which is ruled by a *"frog king"*. Basically, they do your fucking head in.

*"Oh my God! Look! There's a big group of meteorite! Shoot them all, shoot them and smash and crush!"* screeches guitarist Keiko during 'Zero Gravity', Behind her, bassist Kirilo and drummer Fuzuki imitate constipated Borg approximating the sound of Chicks On Speed playing the soundtracks of those 1950s religious bio-epics which always starred Charlton Heston.

It's super-slick art-chick sci-fi B-flick schtick brutally butchered by ga-ga dada Manga Barbarellas, essentially. They leave the audience grinning insanely and howling for more. And then return to do a robo-version of James Brown's 'Sex Machine'. Dressed as Day-Glo frogs.

Cool. Super space cool! On speed, obviously.

***Steven Wells***



Go on my 'Suns: the Kiwi boys take LA

## THE DATSUNS
### Los Angeles Spaceland

It's clear from the start things are going to get messy. Damn lucky for us that this Kiwi quartet – our best hope at snatching the new music revolution out of the hands of uniformed Swedes in skinny ties – have another agenda in mind. An agenda imbibed with the spirit of the Stooges, devoutly aping the MC5 and, yes, even offering nods towards stadium-straddling '70s rockers AC/DC and Led Zeppelin. Tonight Dolf, Christian, Phil and Matt (remember those names, they'll come in handy) roar through their eight-song set like the band your mother always warned you about.

From opener 'Fink For the Man' onwards, The Datsuns seize the moment by its groin, ravaging through the rawest, rudest, and most unruly rock since, well... since long before we all were born. They thrash, jump, and howl near-primal screams on 'Motherf—er From Hell' and shake some synchronised guitar whirling action for 'Harmonic Generator', body-slamming like the loudest band in the world taking no prisoners. Christian leaps from the stage on 'In Love' and the dancefloor parts as he grinds out the meanest guitar solo since Slash and Axl were flatmates. They leave us gasping for more on 'Freeze Sucker' with its speedy jam.

Incredible. And they're only second on the bill. It won't last long: tonight's luckless local headliners will be the last to face the unenviable task of following the world's most essential new group.

***Jolie Lash***

Ex-Girl: Day-Glo frog costumes not pictured

PHOTOGRAPHY: SEBASTIAN ARITZ/IAN BLACK

# BETWEEN BRIT-ROCK AND A HARD PLACE

"I'm not gonna play any more songs until you give me back my bottle of water..."

It's Jack Wh... oh, hang on, it's Kinesis

Hell Is For Heroes give it some good old-fashioned spunk

## HELL IS FOR HEROES/ BIFFY CLYRO/ KINESIS
### Manchester Roadhouse

When their US counterparts are dominated by black leather and pouting, it's reassuring to witness a sector of guitar Britain that can face the front, smile and wear colour. And baby-faced politico-punks Kinesis play squall-pop that's as white as their regulation T-shirts. Ruthlessly stealing the show before it's even started, they pogo, shriek and provoke like the genetically modified Perfect Rock Band. As guitarist Conor McGloin pulls off the surfing-while-still-playing rock move, new single 'Everything Destroys Itself' pummels home their powerful, rabid, melodic metal. With the touch-paper already lit, it's a scientific impossibility that Kinesis won't be the most explosive Brit-rock event of 2003.

If Glasgow's Biffy Clyro are to catch up, they'll need to get their house in order. True, they gamely hold shrieking contests, but the aura is of epic rock bludgeoned flat. Around them lie shards of skewed goth, deranged gospel, pissy indie and reheated emo. If they could find a way of piecing it all together, they'd be fabulous.

Because, as London's Hell Is For Heroes demonstrate, sometimes the only way forward is straight down the line. Unafraid to glam up, thrash out and hang upside down from the ceiling supports, they're a spunky revelation. Frontman-of-the-people Justin Schlosberg's repeated calls to togetherness are little short of heroic, and the familiarity with which 'I Can Climb Mountains' is received proves that the old-fashioned approach is working. Plus – and perhaps most importantly – for nice-looking lads your mother would like, they still rock

## GUIDED BY VOICES
### Toronto Horseshoe Tavern

GBV frontman Robert Pollard is America's answer to Shane MacGowan, minus the romanticism but with a better dental plan. As the brains and lager-fuelled brawn behind these lo-fi rock gods, Pollard and his revolving-door supporting cast are here for two marathon nights supporting new album 'Universal Truths And Cycles': so proud are they of the new record that they decide to dedicate a large chunk of tonight's 50-song set to it.

So the group kick things off with a series of songs from the new album, including 'Skin Parade' and 'Eureka Signs'. With a beer in his right hand and the mic in his left, Pollard kicks and occasionally jumps around, sometimes spraying the crowd with lager and throwing out song titles between sips. The tightly packed horde responds by howling back lyrics to 70-second songs like human karaoke machines. As 2am approaches, guitarist Nate Farley finds his stride, throwing in old favourites like 'My Valuable Hunting Knife' at the home stretch, but by then the drunken audience and drunker band can barely remember which song they're on.

More than three hours later, it ends. Beer-soaked but unbowed, Pollard has earned his keep for another night. Fabulous.

***Jason MacNeil***

## LITTLE BARRIE
### London EC1 Catch

Bigged-up by Weller and touted in some quarters as leaders of a London 'nu-funk' movement, Camden's Little Barrie offer an acid (jazz) flashback to a time when seeing Ocean Colour Scene in a sweaty club in Moseley was a moderately enticing prospect. There's a heady dope fug, the front row shake tambourines and chomp watermelons; everyone present looks like Steve Marriott.

Things begin promisingly enough, with some crazed redneck riffing suggesting that Little Barrie could do for the funk what The White Stripes have been doing for the blues lately. They're an impossibly tight and confident young trio and – crucially – the noodling gene is absent. Rather brilliantly, they've also got one of those '60s drummers whose sticks are constantly in the air, and who gurns as he strains forward for some rampant Keith Moon-isms during 'Be The One'.

It's all hugely entertaining in a Supergrass-plays-Monterey kind of way and you suspect that they've got a bitchin' set of Small Faces covers up their well-upholstered sleeves. But with the boffin funk of the Liars and The Rapture currently in vogue and even Paul Weller using samples on his new album, *NME* can't help thinking that Little Barrie are a little bit dated. 1969, approximately.

***Martin Horsfield***

## ATHLETE
### London Camden Dingwalls

Humility is an underrated virtue, but one that south London's Athlete have in spades. Most bands with a bona fide daytime radio-conquering single (in this case, the delightful 'You Got The Style') would be throwing hissy fits about playing such a snug Camden sweatbox. Not Athlete. No, for them it's wide-eyed smiles from the off, as they turn the 'intimate' club into a roofless stadium full to the brim with vast, sweaty sing-alongs.

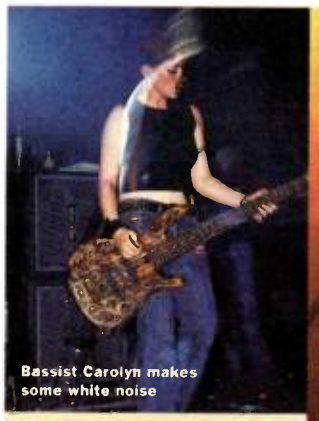
What's so amazing is the effortless ease with which they pull it off, proving they're ready to take on the world. Combining the grit-strewn street sensibilities of The Smiths with the cosmic wanderlust of defunct indie-prog hopes Ultrasound, 'Westside' simmers nicely in the warm bubble of classic Pavement. All in all, pretty grounded.

But then something truly magical happens: 'Beautiful' explodes with the kind of anthemic grandeur only Coldplay could reach. With a chorus bursting with wistful brilliance, 'Beautiful' will be song of the year when it's released in September, no contest. We strongly advise that you learn these words now: *"Oh, this is beautiful..."* Athlete are, and that's all you need to know.

***Andrew Future***

PHOTOGRAPHY: RICHARD SKIDMORE

# PLAY IT AGAIN, SOM!


Bassist Carolyn makes some white noise

## APPARAT ORGAN QUARTET/SLOWBLOW
### London SW1 ICA

Not many avant-garde collectives would have the guts to try a collaboration with Radio 3, but Iceland's Kitchen Motors are a truly unique force. Their 'travelling noise circus' has previously featured a symphony for 20 basses and they often merge abstract electronica with violent theatre. Indeed, night one of this weekend-long residency even saw the massed squall of 20 keyboards being beamed into suburban radios nationwide.

Night two finds itself luxuriating in some gloriously ramshackle *noir* country thanks to Reykjavik underground legends Slowblow. Joined occasionally by the deliciously-voiced Emiliana Torrini (essentially the Icelandic Dido) and Kristen from folksters Múm on accordion, they stumble from the late night melancholy of Tindersticks to the brooding reveries of Sparklehorse. The last song is played partly on a saw. Naturally.

Apparat Organ Quartet are avowedly self-explanatory: four guys, four organs, a pulsing electronic drone that kicks off with the grimy electroclash of current single 'Stereo Rock'n'Roll' before mutating into something far nastier. There are hints of Kraftwerk, Wagner, Sigur Rós and terrifying prog rock bands from the dark ages as they stab at their instruments like science teachers caught up in one final, fatal experiment. Lord only knows what it sounded like to the ears of those living in cosy Radio 3 land. Like the end of the world, probably.

***Ian Watson***

## REUBEN
### Wolverhampton Little Civic

Wolverhampton just isn't its rainy, depressing self tonight. On the contrary, judging by the looks on the faces of the criminally small crowd (excitement/expectancy tempered by a modicum of drunkenness, mostly), you'd be forgiven for thinking that this was May Day in Marbella, rather than a Monday night in the Midlands.

It's all down to youthful Aldershot trio Reuben, currently touring on the crest of the momentum generated by second single 'Stux (Tell Me It's Alright)'.

Masking their despondency at the pitiful turn-out, they blaze effortlessly through 25 minutes of annoyingly catchy three-minute rock'n'roll songs that mix straightahead indie rock with Reuben's own unique style of post-pop-punk.

Refreshingly easy-to-follow guitars combine with wonderfully awkward vocal harmonies to ensure that debut single, 'Scared Of The Police', neatly shows us the shape of punk to come.

Hurling his guitar to the floor at the end of furious, acerbic set closer 'Banner Held High', frontman Jamie Lenman looks every bit the troubled rock star as he stomps offstage. Little does he know he's just played one of the most essential gigs that grey old Wolves has seen in an age. Reuben are truly a very special talent. Don't miss them.

***Steve Braund***

## MY VITRIOL
### London WC2 Astoria

So you've heard the album too, right? Now answer me this: why are we all here, jammed into the Astoria on a Friday night, to see a few London college graduates make as much white noise and wailing as four people can in an hour? No, us neither. But come we do, all glammed-up and ready to fling ourselves around as though the end of the world is nigh. And if it's chaos we're after, then we've come to the right place: 'Cemented Shoes' and last single 'Moodswings' are wired, 100bpm torrents of feedback and screaming. During 'Falling Off The Floor' Som Wardener's broken voice fights to hold together what is fast becoming a jarring mess of sound layers.

And then it happens; like a brief glimpse of light viewed from the ocean floor, the rewards come. 'Grounded' and 'Pieces' are affecting, soaring moments of transcendental pop, proving that when they get it right, My Vitriol are capable of reaching places only Nirvana, the Manics and Radiohead have reached before. Big words admittedly, but when Som decides he's had enough of leading the rest of the band up his impenetrably distorted arse, My Vitriol are quite capable of attaining a cinematic, tremolo-bending enormity that catches you right there. That's why we'll never have anything better to do on a Friday night when My Vitriol are in town.

***Krissi Murison***

The sun shines out of MV's impenetrably distorted, erm, guitars

My Vitriol: the spite place to be on a Friday night

## FACEPARTY
### London Bromley-By-Bow Three Mills Island Studios

From the flyer: "This is not a rave. This is not a club. This is something very different." Sort of. This is a lavish warehouse party for a website, in the east London film studios where the first two series of *Big Brother* were made. Organised by a promoter called Dave, as these events tend to be, we're here mainly to see if all the artists listed on the ad would show up. Miraculously, they do.

One room is transformed into a 'rainforest' with exotic flora from Amsterdam. Next door, **APHEX TWIN** DJs from his laptop to 40 revellers. Memorably, he plays Cassetteboy's Jamie Oliver cut-up 'Joliver'. Outside, **ROZALLA** performs her ancient rave hit 'Everybody's Free' six times. Then Chicago house legend **MARSHALL JEFFERSON** – a god to many – spins flimsy diva-house while **MC KINKY** rasps over the top. How the mighty are fallen.

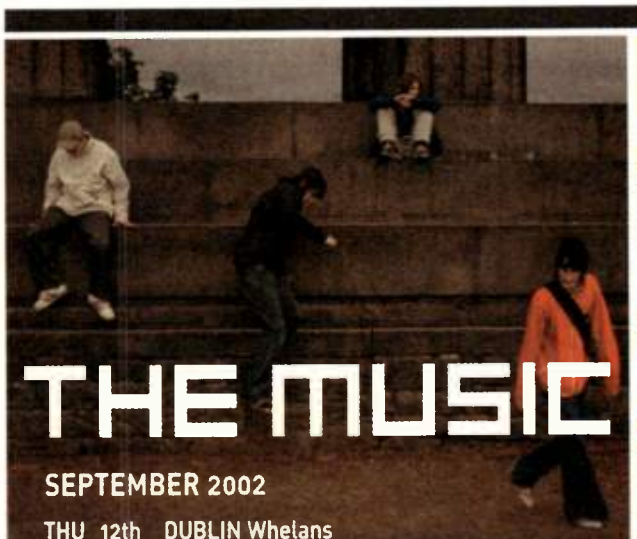
Another room has a Cirque De Soleil-style trapeze show involving fire-eaters in *Mad Max* cyber clobber. Below, **PETE TONG** plays the latest clubland tunes. The third room finds **MS DYNAMITE** rapping for two hours in front of 78 people. It closes early. **ADAMSKI** ends proceedings with a set outside at 5am. The chap who penned 'Killer' a decade ago is back and has hooked up with DJ Hell. Under the name Adam Sky, he DJs Gigolo-ish electro and disco, which is nice.

With commercial club culture in Britain floundering, this was a brave event to stage. Just a shame so few turned up to see it.

***Piers Martin***

PHOTOGRAPHY: AWAIS

SJM Concerts presents



# THE MUSIC

## SEPTEMBER 2002

| | | |
|---|---|---|
| THU | 12th | DUBLIN Whelans |
| FRI | 13th | BELFAST Limelight 0870 243 4455 |
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| TUE | 17th | NEWCASTLE University 0191 233 0444 |
| WED | 18th | LIVERPOOL University 0151 256 5555 |
| FRI | 20th | OXFORD Zodiac 01865 420 042 |
| SAT | 21st | BIRMINGHAM Academy 2 0870 771 2000 |
| MON | 23rd | BRISTOl Fleece & Firkin 0117 929 9008 |
| TUE | 24th | BRIGHTON Concorde 2 01273 772 770 |
| THU | 26th | LONDON Astoria 020 7344 0044 / 020 7403 3911 |
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Way Ahead: 020 7403 3331, plus usual agents
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| Wed 07 | READING FEZ CLUB | 0118 958 6785 |
| Thu 08 | NOTTINGHAM ROCK CITY | 0115 941 2544 |
| Sat 10 | GLASGOW CATHOUSE | 0870 220 1116 |
| Sun 11 | MANCHESTER ROADHOUSE | 0161 832 1111 |
| Mon 12 | BIRMINGHAM ACADEMY 2 | 0870 771 2000 |
| Tue 13 | BRIGHTON CONCORDE 2 | 01273 772770 |
| Wed 14 | EXETER CAVERN | 01392 425309 |

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Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331,
Ticketmaster: 020 7344 4040 plus usual agents.
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plus guests

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Fri 25 CAMBRIDGE JUNCTION 01223 511511
Sat 26 MIDDLESBOROUGH TOWN HALL CRYPT 01642 242561
Sun 27 ABERDEEN LEMON TREE 01224 642230
Mon 28 SHEFFIELD LEADMILL 0845 300 4050
Tue 29 BRADFORD RIO'S 01274 735549
Wed 30 EXETER UNIVERSITY 01392 425309
NOVEMBER
Tue 01 NORTHAMPTON ROADMENDERS 01604 604603
Thu 03 LONDON ASTORIA 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040
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Wed 21 NOTTINGHAM THE SOCIAL 0115 912 9000
Thu 22 LONDON 93 FEET EAST 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040
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FRI DEC 06 MANCHESTER E.N. ARENA
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SAT DEC 07 WEMBLEY ARENA
0870 739 0739/020 7403 3331
020 7734 8932/0870 5344 4444

TUE DEC 10 NEWCASTLE ARENA
0870 707 8000/0191 263 5000

WED DEC 11 NOTTINGHAM ARENA
0870 121 0123

THU DEC 12 BRIGHTON CENTRE
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SAT DEC 14 PLYMOUTH PAVILIONS
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Mon 11 Nov Bristol Academy
Tickets £16adv. Doors 7pm-12am. 0870 771 2000

Tue 12 Nov Sheffield Octagon
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Thu 14 Nov Glasgow Barrowlands
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OCTOBER 2002

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FRIDAY 11 CARDIFF UNIVERSITY
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SUNDAY 13 WOLVERHAMPTON WULFRUN HALL
01902 552 121

MONDAY 14 LEEDS METRO UNIVERSITY
0113 244 4600

TUESDAY 15 LIVERPOOL UNIVERSITY
0151 256 5555

THURSDAY 17 NEWCASTLE UNIVERSITY
0191 261 2606

DF Concerts

FRIDAY 18 GLASGOW BARROWLANDS
0141 339 8383

SATURDAY 19 MANCHESTER ACADEMY
0161 832 1111

MONDAY 21 BRISTOL ACADEMY
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TUESDAY 22 PORTSMOUTH PYRAMID CENTRE
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Wed 30 **southampton Guildhall**
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Sat 2 **sheffield octagon**
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Sun 3 **Newcastle university**
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Mon 4 **Birmingham Academy**
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Wed 6 **Nottingham Rock city**
0115 941 2544 www.rock-city.co.uk

Thu 7 **Manchester Academy**
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Fri 8 **London Brixton Academy**
020 771 2000 / 020 7734 8932 www.ticketmaster.co.uk

Sun 10 **cardiff university**
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Mon 11 **Exeter university**
01392 425309 www.freakscene.co.uk

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**www.leedsfestival.com** Artists not in order of appearance - Bill subject to change. *Reading Only **www.readingfestival.com**

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WRH

# LIVE

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# GIG GUIDE

From Wednesday July 31 to Tuesday August 6

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

**VISIT *NME*'S GIG SEARCH AT *http://www.nmetickets.com***

## WEDNESDAY 31

**BATH** Michael Tippett Centre 01225 463362 **Eric Roche/Alex De Grassi**
**BATH** Porter Cellar Bar 01225 404445 **MOG**
**BIRMINGHAM** Hibernian 0121 471 1910 **MASS/Alaska/Breezer**
**BIRMINGHAM** Old Railway 0121 333 6434 **Godsize/Razor Wire**
**BRIGHTON** Komedia 01273 647100 **The Hamsters**
**BRISTOL** Fleece & Firkin 0117 945 0996 **Sayama/Ad Nauseum/Coiled**
**BRISTOL** Louisiana 0117 926 5978 **Wax On Wax Off**
**CARDIFF** Barfly 029 2066 7658 **Joseph Arthur/National Park**
**CARDIFF** Sam's Bar 029 2034 5189 46 **Itchy/Festerin Nun**
**GLASGOW** 13th Note Cafe 0141 553 1638 **Electroluvs/Bozilla/Midi Mode**
**GLASGOW** King Tut's Wah Wah Hut 0141 221 5279 **American Nightmare/AKO/Fake**
**HULL** Wellington 01482 221676 **4Ft Fingers**
**LEEDS** Cockpit 0113 244 3446 **Casual Terrace**
**LEEDS** New Roscoe 0113 246 0778 **Elab/Northern Theremonic/Tony Lambert**
**LEICESTER** De Montfort Hall 0116 233 3111 **Ernest Ranglin**
**LEICESTER** Musician 0116 251 0080 **Findley Webster/Moto**
**LONDON** Aldgate East Arts Cafe E1 020 7247 5681 **Jane Weaver/Bridget Storm/Black Curtain**
**LONDON** Aldgate East Spitz E1 020 7392 9032 **Josephine Oniyama**
**LONDON** Brixton Bug Bar SW2 020 7733 9996 **The Service/Karen Westerhout/Holy Man Jones**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Millionaire**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Me Against Them/Suckerpunch/The Favors**
**LONDON** Camden Purple Turtle NW1 020 7383 4976 **Space Goats/Little Green Men**
**LONDON** Camden Verge NW5 020 7485 2781 **Seen The Darkness/Brazknev/Wheels**
**LONDON** Chalk Farm Enterprise NW3 020 7485 2659 **Spectrum**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **McKendrick/The Yards**
**LONDON** Covent Garden Africa Centre WC2 020 7836 1973 **Chumbawamba**
**LONDON** Croydon Cartoon 020 8239 1616 **Mr Exhaust/Breakneck/Lifetime Supply/Junior Asthma Club**
**LONDON** Greenwich Time Bar SE10 020 8305 9767 **Blend**
**LONDON** Hammersmith Apollo W6 0870 606 3400 **Buddy Guy/Jimmie Vaughn**
**LONDON** Highbury Corner Buffalo Bar N1 020 7359 6191 **Ripe/The Never Nevers/Malowski 55**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **The Cling/Saint Lemon**

**ON GIG OF THE WEEK**

**THE GOSSIP**
**Thursday 1**

How is it that The White Stripes et al have run away with the prize while fiery soul-punk wonders The Gossip wallow in indie obscurity? Come and dance for justice. The Garage, 20-22 Highbury Corner, London N5 (020 7607 1818), doors 5.30pm, £10 in advance.

PHOTOGRAPHY: SEBASTIAN ARTZ

**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Thierry Deneux/Dennis Jones/Lizzie B**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **C33X/Red 19/Junkstone/Wacko**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Puressence**
**LONDON** Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **Archie Bronson Outfit/The Future Of Junior/Plastik**
**LONDON** Putney Half Moon SW15 020 8780 9383 **Reflektor/Mr Sheen**
**LONDON** Soho Dover Street W1 020 7491 7509 **Eugene Bridges**
**LONDON** Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Britt Daniel**
**LONDON** Tufnell Park Boston Arms N19 020 7272 8153 **The Undead/Crash Cartel**
**LUTON** Temple 01582 749740 **Baju Banton**
**MANCHESTER** Ashton Under Lyne, Witchwood 0161 344 0321 **Wallis/Agent Olive/Fazed**
**MANCHESTER** Night And Day Cafe 0161 236 1822 **Magic Alex/Indigo Jones**
**MARGATE** Lido Cliff Bar 01843 223456 **Darkest Hour/Majority Rule/Like Herod/North By Northwest**
**NEWCASTLE** Head Of Steam 0191 232 4379 **Futureheads**
**NORTHAMPTON** Soundhaus 01604 250898 **Reuben/Elviss**
**NOTTINGHAM** Rock City 0115 941 2544 **Patti Smith**
**PORTSMOUTH** Wedgewood Rooms 023 9286 3911 **Waterburner**
**READING** Fez Club 0118 958 6839 **Lightyear/Five Knuckle/Adequate 7/Kaniala**
**SHEFFIELD** Boardwalk 0114 279 9090 **After The Silence/The Maze**
**ST ALBANS** Horn 01727 853143 **Child Plant/The Contravenes/Toxic Slut**

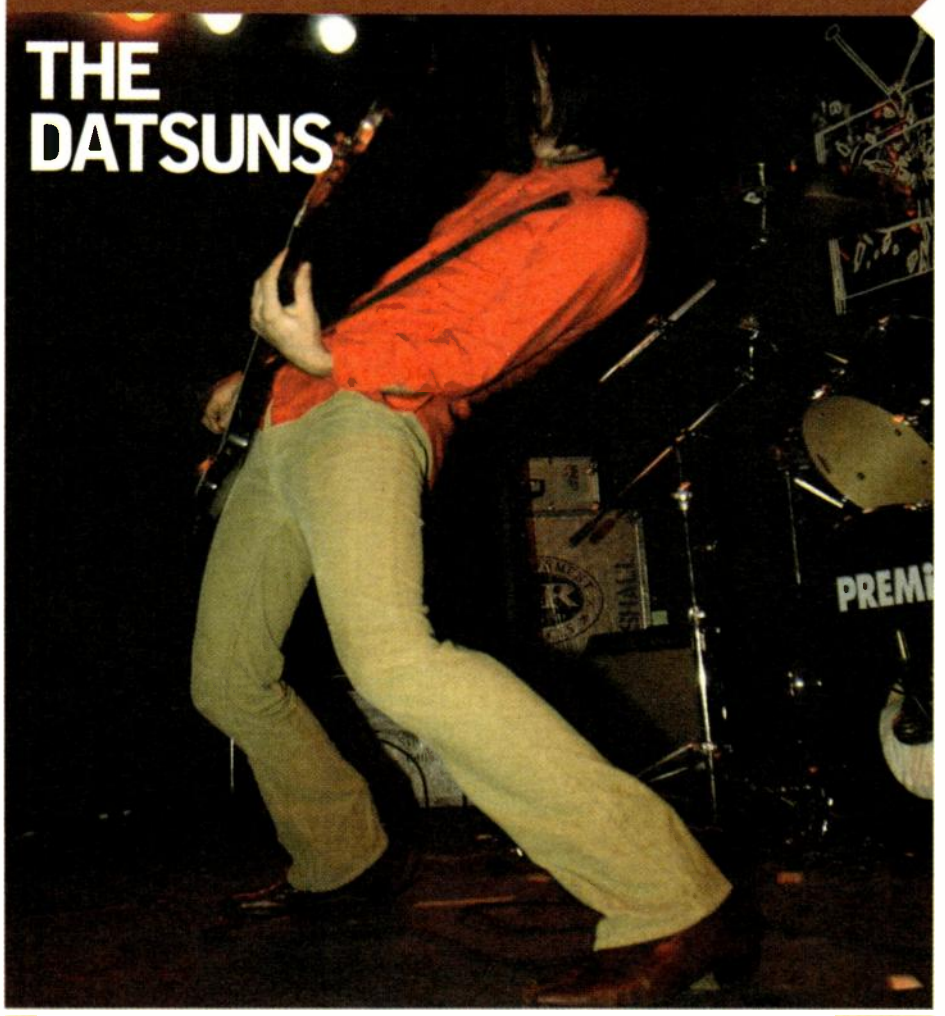
## THURSDAY 1

**BATH** Michael Tippett Centre 01225 463362 **Nana Theocolink**
**BATH** Moles 01225 404445 **X Is Loaded/South Sea Company Prospectus**
**BELFAST** Katy Dalys 028 9032 5942 **Kyle**
**BIRMINGHAM** Edwards No.8 0121 643 5835 **In These Days/Steel Rules Die**
**BIRMINGHAM** Flapper & Firkin 0121 236 2421 **McFly**
**BIRMINGHAM** Glee Club 0870 241 5093 **Gemma Hayes/James Yorkston/Chris Tye**
**BIRMINGHAM** Hibernian 0121 471 1910 **High Clouds**
**BIRMINGHAM** Old Railway 0121 333 6434 **Supersub/The Room/Jago**
**BIRMINGHAM** Scruffy Murphy's 0121 333 3201 **Blunderbuss/Union Jack**
**BOURNEMOUTH** Pavilion 01202 456456 **Pian A/UDI/Bad Penny**
**BRACKNELL** South Hill Park, Wilde Theatre 01344 484123 **Captain Midnight**
**BRADFORD** Penningtons 2 01274 304455 **4Ft Fingers**
**BRIGHTON** Concorde 2 01273 207241 **Patti Smith**
**BRIGHTON** Komedia 01273 647100 **The Hamsters**
**BRISTOL** Louisiana 0117 926 5978 **Rouser/Ray Cay Surfer**
**BURY ST EDMUNDS** Grapes 01284 754360 **Reel**
**CAMBRIDGE** Cherry Hinton Hall Grounds, Folk Festival 01223 357851 **Billy Bragg & The Blokes/Eliza Carthy/Chip Taylor/Ben Waters Band**
**CARDIFF** Clwb Ifor Bach 029 2023 2199 **Kiki-C/The Vanities**
**CHESTERFIELD** Green Room 01246 208105 **Last Hour**
**COVENTRY** Colosseum 024 7655 4473 **Fiori**
**CREWE** Limelight 01270 251929 **Wayne Hussey**
**DAVENTRY** Fridays 01327 703899 **Big Stone**
**DERBY** Victoria Inn 01332 740091 **Cortosis/Embryonic Adults**
**DUBLIN** Whelans 00 3531 478 0766 **Colm Quarney**
**EXETER** Cavern Club 01392 495370 **American Nightmare**
**GLASGOW** Barfly 0870 907 0999 **The Relatives/The Cherry Kicks/Primary Colours**
**GLASGOW** King Tut's Wah Wah Hut 0141 221 5279 **The Liars/Miss Black America/Kain**
**LEICESTER** Charlotte 0116 255 3956 **Haphazard**
**LONDON** Acton George And Dragon W3 020 8896 9499 **Psychodrama**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Jeffrey Lewis/Lorna**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Three Seconds To Fall/Girls Without Skin/Nectar**
**LONDON** Camden Underworld NW1 020 7482 1932 **Reuben/Elviss/Million Dead**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Moke/Monza/The Miggs**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **The Gossip/The Kitsch Kittens/Bangs/Angelica/Holly Golightly**
**LONDON** Highbury Corner Upstairs At The Garage N5 020 7607 1818 **The Never Nevers/NO**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 S **Rock Levinson/My First Knife Fight**
**LONDON** Islington Union Chapel N1 020 7226 1686 **Peter Murphy/Michael J Sheehy**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **Stag/Skep/Dummy Head**
**Stereo/Neon Layer Drive**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Nurotica/Citizens Of Pompeii/Goldwing**
**LONDON** Notting Hill Arts Club W11 020 7460 4459 **Method**
**LONDON** Oxford Street 100 Club W1 020 7636 0933 **Fat Cats**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **Brink**
**LONDON** Putney Half Moon SW15 020 8780 9383 **Poetic**
**LONDON** Soho St Moritz W1 020 7437 0525 **Dennis Alcapone**
**MANCHESTER** Ashton Under Lyne, Witchwood 0161 344 0321 **The Bhundu Boys**
**MANCHESTER** Band On The Wall 0161 832 6625 **Tony Kofi**
**MANCHESTER** Bridgewater Hall 0161 907 9000 **Ernest Ranglin**
**MANCHESTER** Night And Day Cafe 0161 236 1822 **Homelife/Misty Dixon**
**MANCHESTER** Roadhouse 0161 228 1789 **Jobe/Afference/Inverted Pyramids/Groucho/Freefall**
**MANCHESTER** University, Union 0161 275 2930 **The So Good Tanyas**
**NEWCASTLE UNDER LYME** Full Moon 01782 255703 **Molten Gold**
**NOTTINGHAM** Junktion 7 0115 970 4662 **Biofeld/Skism**
**NOTTINGHAM** Rock City 0115 941 2544 **Katastrophy Wife/The Suffrajets**
**OXFORD** Downstairs At The Zodiac 01865 420042 **The Butterflies Of Love**
**PERTH** Twa Tams 01738 634500 **The Grim Northern Social**
**PORTSMOUTH** Wedgewood Rooms 023 9286 3911 **Indigo Girls**
**READING** Rising Sun 0118 957 2974 **All Living Fear**
**SHEFFIELD** Boardwalk 0114 279 9090 **Francis Dunnery**
**SHREWSBURY** Buttermarket 01743 241455 **Suju Banton**
**STOURBRIDGE** Rock Cafe 2000 01384 390918 **Cracked Actors/Public Fringe/Lemur**
**SUNDERLAND** Ropery 0191 514 7171 **Cracatilla**
**SWINDON** Victoria 01793 535713 **Latitude Blue/Mary Stares**
**TAUNTON** Cafe Mamba 01823 321605 **Inkarma/Vext/Talula**
**WELLS** Kings Head 01749 672141 **Kerb**

## FRIDAY 2

**BIRMINGHAM** Academy 2 0121 262 3000 **The Liars/Miss Black America**
**BIRMINGHAM** Flapper & Firkin 0121 236 2421 **Tiny Blue Children/Team Rocket/Subtonic**
**BIRMINGHAM** MAC 0121 440 3838 **Billy Bragg & The Blokes**
**BIRMINGHAM** Old Railway 0121 333 6434 **Counterfeit**
**BIRMINGHAM** Scruffy Murphy's 0121 333 3201 **Season/Soma Down**
**BLACKBURN** King George's Hall 01254 582582 **4Ft Fingers**
**BOURNEMOUTH** Mister Smith's 01202 291617 **Candlefire**
**BRACKNELL** South Hill Park, Wilde Theatre 01344 484123 **Temperance Seven**
**BRAUNSTON** Wheatsheaf 01788 890748 **Big Stone**
**BRIGHTON** Concorde 2 01273 207241 **Mr Scruff**
**BRISTOL** Louisiana 0117 926 5978 **Joob/Evanfly**
**BUCKINGHAM** New Inn 01280 815713 **Snakebyte**
**CAMBRIDGE** Cherry Hinton Hall Grounds, Folk Festival 01223 357851 **The Waterboys/Taraf De Haidouks/Altan/Eric Bibb**
**CARDIFF** Barfly 029 2066 7658 **MASS**
**CHIPPING SODBURY** George 01454 850096 **Clean**
**DERBY** Victoria Inn 01332 740091 **Skeem**
**DERRY** Nerve Centre 028 7126 0562 **P45**
**DUBLIN** National Stadium 00 3531 453 3371 **Christy Moore/Donal Lunny/Declan Sinnott**
**DUBLIN** Temple Bar Music Centre 00 3531 670 9202 **Pins One/Killa Kela**
**DUBLIN** Whelans 00 3531 478 0766 **Blink**
**DUDLEY** JB's 01384 253597 **Vaughn**
**FOLKESTONE** Happy Frenchman 01303 259815 **Clackett Lane**
**FOLKESTONE** White Lion 01303 278276 **Croy/Pepperfish**
**GLASGOW** Barfly 0870 907 0999 **Cracatilla/Catcher/Little Amber**
**GLASGOW** Fury Murrys 0141 221 6511 **Salt Ashes/Lythica/Dr Jones**
**GLASGOW** King Tut's Wah Wah Hut 0141 221 5279 **JJ Gilmour/Kid Symphony**
**HITCHIN** Club 85 01462 432767 **Fletcher/Headwire/Hush**
**HULL** Wellington 01482 221676 **Peace Burial At Sea/Harvey Half Devoured/Exit By Name**

**PICK OF THE WEEK**




Hot on the heels of The Vines come another dazzling band from the southern hemisphere. New Zealanders The Datsuns play, in their own words, "big dumb rock"; sounding like a manic cross between The Stooges and AC/DC. They've been plying their blistering wares in NZ for nigh-on seven years, honing their live set into a precise sonic assault. But it was a support slot for The White Stripes earlier this year that brought the band to the attention of UK audiences and feverish record company A&R men. Their debut major label single, 'In Love', is out on September 16, but you can get a sneak preview of their wild rock'n'roll abandon as they embark on a nationwide tour with Californian garage merchants The Pattern. See what all the fuss is about at the Portsmouth Wedgewood Rooms (August 6).

**IPSWICH** Christchurch Park 0115 912 9000 **Jools Holland & His Rhythm & Blues Orchestra**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Bootcut/Parker**
**LONDON** Camden Devonshire Arms NW1 020 7284 0562 **All Living Fear**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Glitterbug/Rhodes**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Light Of The World**
**LONDON** Camden Underworld NW1 020 7482 1932 **Tiny Elvis/The Final Hour/Tangent**
**LONDON** Camden Verge NW5 020 7485 2781 **Action/Hope Of The States/Nectar Internal**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Francis Dunnery**
**LONDON** Hackney Ocean E8 020 7314 2800 **Derrick Morgan/Dennis Alcapone**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Katastrophy Wife/Lolita Storm/Karen Hayley/Mikaboomb/The Haggard/Gertrude**
**LONDON** Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Part Chimp/Wheels/Kill Yourself**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Il Monstro**
**LONDON** Islington Union Chapel N1 020 7226 1686 **Patti Smith**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **Rapeseed**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Memcase/Bent Jensen**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **The Toes/Bft Edible Smiths/Kabloole**
**LONDON** Putney Half Moon SW15 020 8780 9383 **Cover Star**
**LONDON** Tottenham Court Road Studio Club WC2 020 7836 4324 **Bluebird/Lobe/The Leeches/Corporation Blend/Narkosis/Caretta Caretta/Shalika/Land Collective**
**MANCHESTER** Ashton Under Lyne, Witchwood 0161 344 0321 **Fin**
**MANCHESTER** Band On The Wall 0161 832 6625 **Nucleus Roots**
**MANCHESTER** Roadhouse 0161 228 1789 **Virtuoso/Trap 2/Euphoric**
**OXFORD** Downstairs At The Zodiac 01865 420042 **The Young Knives/Me Against Them/Elston Majoka**
**PETERBOROUGH** Met Lounge 01733 566100 **Dawn Parade**
**SHEFFIELD** Barfly 0114 220 3618 **Gemma Hayes/Chispa/Lubas/Jonah**
**SHEFFIELD** Boardwalk 0114 279 9090 **Aimefest**
**SWINDON** Victoria 01793 535713 **American Nightmare**

## SATURDAY 3

**BATH** Moles 01225 404445 **Diesel Bag/The Ceders**
**BIRMINGHAM** Flapper & Firkin 0121 236 2421 **The Starries/Panda Love Unit/Tybalt**
**BIRMINGHAM** Hibernian 0121 471 1910 **Bikeshed/Splendid/Watermuff**
**BIRMINGHAM** Old Railway 0121 333 6434 **Bad Obsession**
**BIRMINGHAM** Scruffy Murphy's 0121 333 3201 **Curb/Greghouse/Clio**
**BOURNEMOUTH** Mister Smith's 01202 291617 **John Otway**
**BRIDGWATER** Three Crowns 01278 445340 **Clean**
**BRISTOL** Fleece & Firkin 0117 945 0996 **The Complete Stone Roses**
**BRISTOL** Louisiana 0117 926 5978 **Alien Earth/Numbskulls/Beat Route 38**
**CAMBRIDGE** Cherry Hinton Hall Grounds, Folk Festival 01223 357851 **Joe Strummer & The Mescaleros/Iris DeMent/Chumbawamba/Oysterband/Cara Dillon/Rory McLeod**
**CARDIFF** Barfly 029 2066 7658 **Harper**
**CORK** Half Moon Theatre 00 35321 270022 **Deejay Punk-Roc**
**COVENTRY** Colosseum 024 7655 4473 **Police/The Phase/The Upstarts**
**DERBY** Victoria Inn 01332 740091 **Caretaker/The Wow/This Ain't Vegas/Imogen/Hourglass**
**DUBLIN** National Stadium 00 3531 453 3371 **Christy Moore/Donal Lunny/Declan Sinnott**
**EDINBURGH** Liquid Rooms 0131 225 2564 **JJ Gilmour/Kid Symphony**
**EDINBURGH** Mercat 0131 225 3861 **Rogue Star/AC Rid/Everstrong**
**GLASGOW** King Tut's Wah Wah Hut 0141 221 5279 **Sounds Of Simon & Garfunkel**
**HARLOW** Square 01279 305000 **Shootin' Goon/Bus Drivers/Mr Zippy**
**HEBDEN BRIDGE** Trades Club 01422 845265 **UK Players/I'n'I Oneness**
**HITCHIN** Club 85 01462 432767 **Web**
**LEAMINGTON SPA** Kelly's 01926 428655 **Bleeding Hearts**
**LEEDS** Hyde Park Club 0113 293 0109 **Catalyst**
**LEEDS** Woodhouse Community Centre 0113 294 8619 **Liquid Head**
**LIVERPOOL** Masque 0151 709 6224 **Ambulance/Dry Wretch/Magstar**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Ultra Nova**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Nine Dogs Deep/Stagg/Blind**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Light Of The World**
**LONDON** Camden Underworld NW1 020 7482 1932 **Fat Stanley/Northern Lights/None Of The Above/Shelbie's Hut**
**LONDON** Camden Verge NW5 020 7485 2781 **Electroluvs/Riviera/Schmoof**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Amsterdam/Johnson House**
**LONDON** Hackney Ocean E8 020 7314 2800 **Freddie McGregor/Bushman/Marcia Griffiths/Sugar Minott**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Electroluvs/Kaito/Rachel Jury/Sarah Doughter/Tender Trap**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Redbed/Supervisor**
**LONDON** Islington Union Chapel N1 020 7226 1686 **Indigo Girls**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **Dawn Parade/The Exiles/Librium**

**CONTINUES OVER**

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
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THUR 1, FRI 2, SAT 3, SUN 4 AUGUST — 4 DAY PASS OR DAY TICKETS AVAILABLE
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THUR 8TH AUG £8ADV — CLUTCH +THROAT +TAINT
FRI 9TH AUG £10ADV — BIOHAZARD +FREEBASE
THUR 15TH AUG £10ADV — THE MEN THEY COULDN'T HANG
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MON 19TH AUG £8ADV — THE DONNAS
TUE 20TH AUG £7ADV — THE PATTERN +THE BEATINGS +HAR MAR SUPERSTAR
WED 21ST AUG £7ADV — death cab for cutie +MEDIUM 21 +COIN-OP
MON 26TH AUG £12ADV — LESS THAN JAKE
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barfly sheffield.info@barflyclub.com Barfly @ Zero 14-16 Matilda Street Sheffield S1 4QD Tel: 0114 278 7804
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barfly glasgow.info@barflyclub.com 260 Clyde Street Glasgow, G1 4JH Tel: 0141 204 5700
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FROM PAGE 51

**LONDON** Notting Hill Arts Club W11 020 7460 4459 **The Young Knives/Jack Drag**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **Rubicks/Lomax/Ripe**
**LONDON** Putney Half Moon SW15 020 8780 9383 **Curvy Nature/King Kung Fu/Circle**
**LONDON** Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Psychodrama/ Menace/Wandango**
**LONDON** Wembley Arena 0870 739 0739 **Blue/Oxide & Neutrino/Kosheen/ Ian Van Dahl/Ms Dynamite**
**LONDON** West Kensington West One Four W14 020 7751 1044 **J'Noir**
**LONGFIELD** Brands Hatch 0115 912 9000 **Eric Clapton**
**LUTON** Temple 01582 749740 **The Jehu Explosion/Bowfinger**
**MANCHESTER** Ashton Under Lyne, Witchwood 0161 344 0321 **Medicine Hat**
**MANCHESTER** Castlefield Arena 0161 839 1248 **A Certain Ratio**
**MANCHESTER** Roadhouse 0161 228 1789 **Nextmen/Mark Rae**
**MILTON KEYNES** Woughton Centre, Pitz 01908 660392 **Jesse James**
**MITCHELSTOWN** New Square 00 35325 24500 **The Revs**
**NEWCASTLE** Byker, Cumberland Arms 0191 265 6151 **Harsh**
**NEWCASTLE** Cluny 0191 230 4475 **Peace Burial At Sea/ Harvey Half Devoured/Exit By Name**
**NORFOLK** Sennowe Park 0115 912 9000 **The Pretenders/Midge Ure**
**NOTTINGHAM** Durham Ox 01773 712806 **Death By Misadventure**
**NOTTINGHAM** Rock City 0115 941 2544 **Vaughn**
**NOTTINGHAM** Victoria Hotel 0115 925 4049 **Magic Car**
**PERRANPORTH** Watering Hole 01872 572888 **Blues Move**
**PORTHMAHOMACK** Caledonian Hotel 01862 871345 **Trudge Euphoria**
**RHYL** Celebrities 01745 334250 **Hooper/ We Start Fires/The Relatives**
**SHEFFIELD** Barfly 0114 220 3618 **MASS/Switch/The Ministers**
**SHEFFIELD** Boardwalk 0114 279 9090 **Glory Days**
**SHEFFIELD** Leadmill 0114 221 2828 **The Liars/Miss Black America/ Ten Speed Racer**
**UXBRIDGE** Fountain's Mill, Uxfest 01895 673423 **Number One Son/Labrat/ThisGIRL/ Vacant Stare/Tribute To Nothing/Sikth/ Sanctum**
**WAKEFIELD** Jockey 01924 376302 **The Outfit**
**WOLVERHAMPTON** Little Civic 01902 552121 **Lender**
**WREXHAM** Yales, Central Station 01978 311857 **PPK**

## SUNDAY 4

**BIRMINGHAM** Edwards No.8 0121 643 5835 **Gash/Seventeen Stitches/Shouting Mike/ Dun 2 Death/Autonomists/ Dogshit Sandwich/None Of The Above**
**BRIGHTON** Concorde 2 01273 207241 **Bad Manners/MDS/Howard's Alias**
**BRIGHTON** Freebutt 01273 603974 **The Pattern/The Hissyfits**
**BRIGHTON** Greys 01273 680734 **Chip Taylor/John Plantania/ Carrie Rodrigues**
**CAMBRIDGE** Cherry Hinton Hall Grounds, Folk Festival 01223 357851 **Indigo Girls/ John Prine/Kate Rusby/Alison Brown**
**CARDIFF** Clwb Ifor Bach 029 2023 2199 **Rocket Goldstar/Sal/Nameless/ Levin/Christopher Rees/RHF**
**DERBY** Victoria Inn 01332 740091 **Lightyear/Fine Before You Came/ Afraid Of The Dark/Grampus 8/Tiny Elvis**
**DUBLIN** Whelans 00 3531 478 0766 **Carnival Saloon**
**DUDLEY** JB's 01384 253597 **Deborah Bonham**
**EDINBURGH** Liquid Rooms 0131 225 2564 **Sounds Of Simon & Garfunkel**
**EDINBURGH** Teviot Row House 0131 650 4673 **Ballboy**
**EDINBURGH** Venue 0131 557 3073 **Young Girls Wanted**
**GLASGOW** Barfly 0870 907 0999 **Karnataka**
**HOVE** Neptune Bar 01273 736390 **Catherine KS**
**LEEDS** New Roscoe 0113 246 0778 **Off The Wall**
**LEICESTER** Charlotte 0116 255 3956 7 **Bus Drivers/Shootin' Goon**
**LEICESTER** Shed 0116 262 2255 **Harsh**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Plan A/ Stingray Firecracker/Haze**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Pablo's House/Bossa/ Headphones**
**LONDON** Camden Underworld NW1 020 7482 1932 **Orange Goblin/Dukes Of Nothing/ Helvis/My War/Charger/Labrat**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Menu/Dexter/Monroe**
**LONDON** Covent Garden Rock Garden WC2 020 7836 4052 **Stifla/Lounger/Bedhed**
**LONDON** Croydon Cartoon 020 8239 1616 **Light Of The World**
**LONDON** Hackney Ocean E8 020 7314 2800 **Assassin/Wayne Wonder**
**LONDON** Highbury Corner Garage N5 020 7607 1818 **Chicks On Speed/Gina Birch/ Saiena Saliva/People Like Us/ Printed Circuit/Pro-Forma/Wendy O Matik**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Sharon O'Brien**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **Glue Babies/The Fuzz/Jonah**
**LONDON** Stockwell Swan SW9 020 7978 9778 **Clear Cut**
**MANCHESTER** Ashton Under Lyne, Witchwood 0161 344 0321 **Bone-Box/Mentalist**
**MANCHESTER** Night And Day Cafe 0161 236 1822 **The Liars/Miss Black America**
**MITCHELSTOWN** New Square 00 35325 24500 **Mary Black/Six/Bellefire/ Fifth Avenue/Luke Thomas**
**NEWPORT** TJ's 01633 216608 **Mr Zippy/ Consumed/Adam Went Home/ Chemical Reaction/Nozzle/Pete's Sake/ Mr Dogg/Circus Act**
**PERRANPORTH** Watering Hole 01872 572888 **Blues Move**
**SHEFFIELD** Boardwalk 0114 279 9090 **Mybe/Mr Shiraz**
**SHEFFIELD** Leadmill 0114 221 2828 **Cherkeska/Tosca/Champion Kickboxer/ Matt Sean/Boston Woods/Fineline**
**SIDMOUTH** International Festival 01296 393293 **Rolf Harris/Dougie MacLean**
**WAKEFIELD** Jockey 01924 376302 **Gun Law**

## MONDAY 5

**BANBURY** Mill 01295 252050 **Fairport Convention**
**BELFAST** Front Page 028 9032 4924 **Suki/Made In Korea**
**BIRMINGHAM** Glee Club 0870 241 5093 **The Be Good Tanyas/Jeremy Walsh**
**BRIGHTON** Concorde 2 01273 207241 **Breakestra**
**BRIGHTON** Greys 01273 680734 **Chip Taylor/John Plantania/Carrie Rodrigues**
**BRIGHTON** Komedia 01273 647100 **Gemma Hayes**
**CARDIFF** Barfly 029 2066 7658 **The Liars/Miss Black America/ Martini Henry Rifles**
**DUBLIN** Red Box 00 3531 478 0166 **Alabama 3**
**EDINBURGH** Queen's Hall 0131 668 2019 **Alison Brown**
**EXETER** Cavern Club 01392 495370 **Dawn Parade**
**LEICESTER** Charlotte 0116 255 3956 **Undecided/Edison/No Avail**
**LONDON** Camden Barfly @ The Monarch NW1 020 7916 1049 **Bookoo Movement**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Maine Street/ The Walnut Sound/Pocket Venus**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **Us 3**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Arnold/Moon Layer Drive**
**LONDON** Covent Garden Spot WC2 020 7379 5900 **Breakfast/Andrew Clarke/Tim Gill**
**LONDON** Croydon Cartoon 020 8239 1616 **Aries Parallel**
**LONDON** Enfield Townhouse 020 8367 1920 **Flying Saucers**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **Jellyroll/Raken R**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **The Mad Trap/Flick**
**MANCHESTER** Night And Day Cafe 0161 236 1822 **Sphere/Giant Planet/ The Better Ford Clinic/McGraw**
**MANCHESTER** Retro Bar 0161 274 4892 **The Hissyfits/Safari/Bangs**
**MANCHESTER** Roadhouse 0161 228 1789 **Moco/Jackie O**
**MITCHELSTOWN** New Square 00 35325 24500 **Juliet Turner/Dawn Kenny**
**WREXHAM** Yales, Central Station 01978 311857 **Richard Thompson**
**YORK** Fibbers 01904 651250 **Cracatilla**

## TUESDAY 6

**BANBURY** Mill 01295 252050 **Fairport Convention**
**BATH** Porter Cellar Bar 01225 404445 **Dynamo Dresden**
**BIRMINGHAM** MAC 0121 440 3838 **Silver**
**BIRMINGHAM** Old Railway 0121 333 6434 **Dawn Parade**
**BRISTOL** Louisiana 0117 926 5978 **Taiula/Smuck/The Scooters**
**CAMBRIDGE** Boat Race 01223 508533 **Wayne Hussey**
**CARDIFF** Sam's Bar 029 2034 5189 **Harsh/Brother Steve/Outmhand**
**CORK** City Hall 00 35321 966222 **Six**
**CREWE** Limelight 01270 251929 **Crush/Loco/The Craft**
**DERBY** Victoria Inn 01332 740091 **Gramarye/McFly**
**EDINBURGH** Queen's Hall 0131 668 2019 **Indigo Girls**
**GLASGOW** Cathouse 0141 248 6606 **Bus Drivers/Shootin' Goon/Misled Youth/Muff**
**HULL** Adelphi 01482 348216 **Cracatilla**
**LEICESTER** Charlotte 0116 255 3956 **The Liars/Miss Black America**
**LONDON** Aldgate East Spitz E1 020 7392 9032 **Beachwood Sparks/Jeffrey Lewis**
**LONDON** Camden Dublin Castle NW1 020 7485 1773 **Fantastic Super Foofs/Caretaker**
**LONDON** Camden Jazz Cafe NW1 020 7916 6060 **The Bays**
**LONDON** Camden Palace NW1 020 7387 0428 **Wilt**
**LONDON** Camden Verge NW5 020 7485 2781 **Rory McLeod**
**LONDON** Chalk Farm Enterprise NW3 020 7485 2659 **Jay Smith**
**LONDON** Charing Cross Road Borderline WC2 020 7734 2095 **Roddy Frame**
**LONDON** Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Even**
**LONDON** Islington Hope'n'Anchor N1 020 7378 6095 **The Holiday Plan/Rosco/Chaser/Sophomore**
**LONDON** Kentish Town Bull & Gate NW5 020 7485 5358 **The MP's/The Vaults/ Empire Made**
**LONDON** King's Cross Water Rats WC1 020 7436 7211 **Sophia/Malcolm Middleton**
**LONDON** Oxford Street 100 Club W1 020 7636 0933 **Halo**
**LONDON** Oxford Street Metro Club W1 020 7437 0964 **Sonic Rival/Smile/Calico**
**LONDON** Royal Oak Cherry Jam W2 020 7727 9950 **Sondre Lerche/Amazing Pilots**
**LONG EATON** Sportsman 0115 972 3475 **Transmission**
**MANCHESTER** Roadhouse 0161 228 1789 **Lockin/Audio Slaves/Fake Ideal**
**OXFORD** Downstairs At The Zodiac 01865 420042 **Gemma Hayes**
**PORTSMOUTH** Wedgewood Rooms 023 9286 3911 **The Pattern/The Datsuns**
**SHEFFIELD** Boardwalk 0114 279 9090 **Likewise/Pet Virus**

## NOW BOOKING

**For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate**

### 100 ACRES FESTIVAL
Cambridge Longstanton Brookfields Farm (August 31). Acts include Alabama 3/David Holmes/Cornershop/Gorky's Zygotic Mynci/ I Am Kloot/Miss Black America

### ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6, 2003). Acts include Aphex Twin/The Fall

### BADLY DRAWN BOY
Edinburgh Corn Exchange (August 19)

### THE BELLRAYS
Manchester Roadhouse (August 27), Colchester Arts Centre (28), Oxford Zodiac (29), Dublin Temple Bar Music Centre (30), Nottingham Rock City (September 17), Birmingham Academy 2 (18), Bristol Fleece & Firkin (19), London WC2 Mean Fiddler (20)

### BIG CHILL FESTIVAL
Ledbury Eastnor Castle (August 16-18). Acts include The Bees/James Yorkston/ Cinematic Orchestra/Gotan Project/ Wauvenfold (16), Aim/Plaid/Metamatics/ Jedi Knights/Ashley Slater/Mark Rae (17), Koop/Terry Callier/Fila Brazilla/Mr Scruff/Another Fine Day/Norman Jay (18)

### BULLDOG BASH
Long Marston Avon Park Raceway (August 8-11). Acts for the music days include The Pretenders/3 Colours Red/Clutch/ Throat/Orange Goblin/Dukes Of Nothing/ Stoopi/Bru Ha Ha (9), Fu Manchu/ The Wildhearts/Biohazard/One Minute Silence/Number One Son/Breed 77/The Kennedy Soundtrack/Queen Adreena (10)

### THE CHARLATANS
Edinburgh Corn Exchange (August 23), Wolverhampton Civic Hall (29), London Brixton Academy (30), Blackpool Empress Ballroom (31)

### COLDPLAY/IDLEWILD
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23)

### CREAMFIELDS 2002
Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen/DJ Shadow/Paul Oakenfold/ Paul Van Dyk/Future Shock/Tiga/DJ Heil/Télépopmusik/Lemon Jelly/Stanton Warriors/Bent/Layo & Bushwackal/A Man Called Adam/Dirty Vegas/Sasha/Deep Dish/X-Press 2/Judge Jules/Yousef/Ferry Corsten/Justin Robertson

### CREAMFIELDS IRELAND
Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/ Sonique/Mauro Picotto/Seb Fontaine/ Tom Middleton/Judge Jules/Ferry Corsten/ Sasha/Tiga/Justin Robertson

### THE DATSUNS
Bristol Fleece & Firkin (August 7), Cardiff Barfly (8), Swansea University (9), Sheffield Leadmill (10), Leicester Charlotte (12), Cambridge Boat Race (13) with The Pattern, Harlow Square (21), London Camden Barfly @ The Monarch *NME* On Night (22) headline dates, Colchester Arts Centre (28), Oxford Zodiac (29) with The BellRays

### DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

### THE DIVINE COMEDY
Edinburgh Queen's Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4 & 5)

### DOVES
Edinburgh Corn Exchange (August 22)

### EDEN SESSIONS
St Austell Eden Project (August 23). Acts include Asian Dub Foundation/ Cara Dillon/Misty In Roots

### ALEC EMPIRE
London WC2 Mean Fiddler (October 4), Birmingham Academy (7)

### GIG ON THE GREEN
Glasgow Green (August 24 & 25). Acts include Main Stage: Prodigy/The Offspring/ Slipknot/Amen/Raging Speedhorn/The Dillinger Escape Plan. Stage 2: Spiritualized/The Streets/Cornershop/Haven/The Shining/Death Cab For Cutie/Gemma Hayes/Biffy Clyro (24), Main Stage: The Strokes/Pulp/Jane's Addiction/The White Stripes/Elbow/The Moldy Peaches/Aerogramme. Stage 2: Feeder/Stereo MC's/Reindeer Section/The Vines/Leaves/The BellRays/The Datsuns/Longwave/Simple Kid (25)

### GUNS N'ROSES
London Isle Of Dogs Docklands Arena (August 26)

### HUNDRED REASONS
Norwich UEA (October 28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

### KORN
London Docklands Arena (September 7 & 8), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

### LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

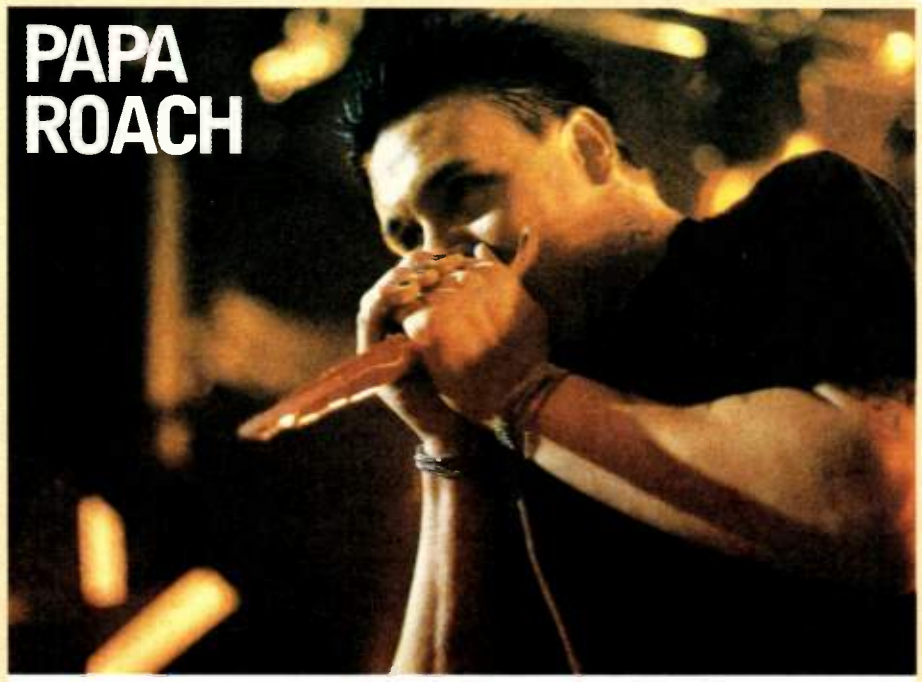
### MANIC STREET PREACHERS/ IAN BROWN
Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15). All dates except Dublin are *NME* 5.0 Shows

### MOBY
Belfast Waterfront (November 16), Dublin Point (17), Birmingham Academy (20), Manchester Evening News Arena (23), Brighton Centre (24), Sheffield City Hall (25), London Wembley Arena (28), Glasgow SECC (30)

### MUDHONEY
Nottingham Boat Club (September 9), Glasgow QMU (10), Manchester University (11), London Camden Electric Ballroom (12)

### THE MUSIC
Dublin Whelans (September 12), Belfast Limelight *NME* Bring It On Night (13), Aberdeen Lemon Tree (14), Edinburgh Liquid Rooms (16), Newcastle University (17), Liverpool University (18), Oxford Zodiac (20), Birmingham Academy 2 (21), Bristol Fleece & Firkin (23), Brighton Concorde 2 (24), London WC2 Astoria (26), Portsmouth Wedgewood Rooms (27)

### OASIS
Derry Prehen Playing Fields (September 7), Aberdeen ECC (9 & 10), Manchester Old Trafford Cricket Ground (14 & 15)




The kings of angst-ridden rap-rock return with their first nationwide dates since the release of their Top Five album, 'Lovehatetragedy'. These shows are in conjunction with *NME*'s 50th anniversary celebrations and will give fans a chance to hear the new material alongside favourites from their multi-platinum debut, 'Infest'. While their brutally honest, soul-baring style remains, a more traditional rock sound is apparent in new tracks such as new single 'Time And Time Again'. A big band for a big occasion, Papa Roach play the Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6) and London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows.

### OCEAN COLOUR SCENE
Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Birmingham Academy (8)

### BETH ORTON
York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23), Dublin Vicar Street (28 & 29)

### PEACHES
Brighton Concorde 2 (August 22)

### POD
London Brixton Academy (October 14), Nottingham Rock City (16)

### PUDDLE OF MUDD
London WC2 Astoria (August 28)

### RAGING SPEEDHORN
Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

### READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Moldy Peaches. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars/UNKLE/Ladytron/Peaches. New Band Stage: Fu Manchu/Bobby Conn/Reindeer Section (Reading 23 and Leeds 24). Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/ A/Less Than Jake/Andrew WK/Vex Red/Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/ The Cooper Temple Clause/Rival Schools/ Alec Empire/Yeah Yeah Yeahs/The Icarus Line/Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/The Alkaline Trio/Saves The Day. New Band Stage: Ikara Colt/The Parkinsons/The (International) Noise Conspiracy (Reading 24 and Leeds 25), Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/NOFX/ Puddle Of Mudd/Amen/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/ ...And You Will Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/Capdown/ Hoggboy/Death Cab For Cutie. Dance Stage: The Streets/The Herbaliser/Anti Pop Consortium/ Blade. New Band Stage: The Music/Alpinestars/Easyworld (Reading 25 and Leeds 23)

### SAINT ETIENNE
London SW1 ICA (August 15), London South Bank Royal Festival Hall (October 10)

### THE SOUNDTRACK OF OUR LIVES
Edinburgh Liquid Rooms (August 26)

### STEREOPHONICS
Edinburgh Corn Exchange (August 15), Dublin Slane Castle (24). Support acts for Dublin include The Charlatans/Nickelback/ Doves/Counting Crows

### THE STREETS
Dublin Ambassador Theatre (August 9), Belfast Limelight (10)

### SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

### TORTOISE/BOBBY CONN/TRANS AM
London Hackney Ocean (September 15)

### V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/ Nickelback/Supergrass/Elvis Costello/ The Bluetones/Mull Historical Society/ Ed Harcourt. *NME* Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/Stereo MC's/McAlmont & Butler (Chelmsford 17 and Weston Park 18). Main Stage: Stereophonics/Primal Scream/Gomez/ Starsailor/Counting Crows/Kosheen/ Beverley Knight. *NME* Stage: Basement Jaxx/Doves/Shaun Ryder's SWR/Elbow/The Coral/The Donnas/Seafood/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/ Sugababes/Custom (Chelmsford 18 and Weston Park 17)

### THE VON BONDIES
Bristol Louisiana *NME* Bring It On Night (August 22), Edinburgh Liquid Rooms (27), Liverpool University (28)

### PAUL WELLER
Brighton Centre (October 12), Milton Keynes Sanctuary (13), Glasgow Braehead Arena (16), Newcastle Telewest Arena (18), Birmingham NEC (19), Cardiff International Arena (21), Hull Arena (26), Nottingham Arena (27), Bournemouth International Centre (29)

NME BRING IT ON TICKETLINE 0870 1 663 663

PHOTOGRAPHY: MARTYN GOODACRE

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| WED 7 | BRISTOL FLEECE |
| THUR 8 | CARDIFF BARFLY |
| FRI 9 | SWANSEA FACE/OFF @ ESCAPE |
| SAT 10 | SHEFFIELD THE LEADMILL |
| MON 12 | LEICESTER PRINCESS CHARLOTTE |
| TUES 13 | CAMBRIDGE BOAT RACE |

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| THUR 15 | MANCHESTER NIGHT DAY |
| SAT 17 | LIVERPOOL UNIVERSITY |
| SUN 18 | GLASGOW KING TUTS |
| MON 19 | STOKE THE SUGARMILL |
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**All successful entrants will be notified by Friday 23rd August 2002**

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## In The City Live Unsigned Entry Form

BAND/ARTIST NAME: _____

CONTACT NAME: _____

CONTACT ADDRESS: _____

_____

TOWN/CITY: _____

POSTCODE: _____

TELEPHONE/FAX/E-MAIL/WEBSITE: _____

BAND/ARTIST DETAILS (NAMES, INSTRUMENTS PLAYED, AGES ETC.): _____

_____

_____

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- ☐ INDIE / ALTERNATIVE
- ☐ METAL / ROCK
- ☐ DANCE / ELECTRONICA
- ☐ ACOUSTIC / FOLK
- ☐ POP

**Terms and Conditions**

1. All entrants agree that one of their submitted tracks will be available for streaming on the Ruffworld network, In The City Live Unsigned's on-line sponsor (www.ruffworld.com). Artists can be removed from the sponsor's network, if requested at any time after 14th October 2003.
2. Entrants understand that at no time will copyright ownership of submitted tracks be assigned from the original owner.
3. Entrants must declare all samples used in band / artist section. Only cleared samples can be available for download.
4. Entrants agree that In The City will be able to use all submitted tracks, images and biographies for manufacture of all promotional material including audio discs, digital files and printed publicity.

I AGREE TO THE TERMS AND CONDITIONS OF ENTRY AS DETAILED IN THIS ADVERT

SIGNATURE: _____ DATE: _____

WRH

# LIVE CLUB GUIDE

From Wednesday July 31 to Tuesday August 6

Edited by Kieran Wyatt

**Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date**

## WEDNESDAY 31

### EDINBURGH

**OPAL LOUNGE:** Disco, R&B, house and funk from Jez Hill. Opal Lounge, 51a George St, 1pm-late, £3.

### LONDON

**EAT YOUR OWN EARS:** Source and Wordplay labels combine for hip-hop, folk and thug-funk. Lock Tavern, 35 Chalk Farm Road, NW1, 8pm-11.30pm, free.

**GOT THE BUG:** Bugz In The Attic crew with the broken beats. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

## THURSDAY 1

### BIRMINGHAM

**THIS IS NORMAL:** Hi-fi, lo-fi, no-fi indie, free art and alt.soundz. Chameleon Bar, Ludgate Hill, 9pm-late, £1 before 10.30pm then £2.

### BRISTOL

**COMEPLAY:** Big old student knees-up with funky R&B and hip-hop. Bristol Academy, Frogmore Street, 10pm-2.30am, £4.

### LONDON

**DFX:** Dubplates on the d'n'b tip with DJ Kane and guests. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free before 10pm then £3.

**DMC/TECHNICS UK TEAM FINALS:** Battle for supremacy on the twos and ones. Scala, 275 Pentonville Road, N1, 8pm-2am. £7 (£6 concs).

**KERPLUNK:** House and electro breaks. Vibe Bar, 91 Brick Lane, E1, 7.30pm-11.30pm, free.

**LUNCH:** Digs & Woosh from Nottingham's ace DIY crew drop the deepest house. 333, 333 Old Street, EC1, £4 before 11pm then £6.

**MOVEMENT:** A bona fide hardcore drum'n'bass institution. Bar Rumba, 36 Shaftesbury Avenue, W1, 9pm-3am, £6 (£5 NUS or before 11pm).

### NEWCASTLE UPON TYNE

**STONE LOVE:** Rock'n'roll attitude plus leftfield electronica out back. Grand Central guest. Foundation, Melbourne St, 10pm-2am, £5.

### NOTTINGHAM

**SUNGLASSES AT NIGHT:** Electro, synthetic disco and old synth-pop. Moog, Newdigate St, Canning Circus, 8pm-12midnight, free.

## FRIDAY 2

### BRIGHTON

**PUSSYCAT CLUB:** Glam house and big-room prog action every week. Zap, Kings Road Arches, 10pm-4am, £8.50 (£8 NUS).

### CAMBRIDGE

**BOOGIE WONDERLAND:** A '70s and '80s disco extravaganza. The Junction, Clifton Rd, 10pm-2.30am, £3.50 before 11pm then £5.50.

### DUBLIN

**NICEANDNASTY:** Proper techno and funky house. Temple Bar Music Centre, D2, 11pm-late, Euros12.

### LEEDS

**UNION:** House music all night long with Danny Howells and Ashley Casselle. Rehab, Assembly Street, 10pm-4am, £8 before 11pm then £10.

### LONDON

**CLUB X:** Guitar grooves every Friday. Mean Fiddler, 157 Charing Cross Rd, WC2, 11pm-4am, £7 (£5 concs).

**FABRICLIVE:** James Lavelle, Plump DJs, Stanton Warriors and more mash up the breakbeat science. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

**INSPIRATIONINFORMATION:** Jazz, Latin, broken beats, disco, house and boogie choons. Notting Hill Arts Club, 21 Notting Hill Gate, W11, 6pm-2am, free before 8pm then £6.

**KIDSOUND:** Problem Kids' Mark Wilkinson and Paul Jackson deliver proper house grooves. Velvet Rooms, 143 Charing Cross Road, WC2, 10pm-4am, £10 (£6 concs).

**OUT OF GRACE:** Electropunk soundclash with The Rooleltes live plus Danny Berlin on decks. Betsy Trotwood, 56 Farringdon Road, EC1, 8pm-1am, £2.50 before 10pm then £3.50.

### MANCHESTER

**TRIBAL SESSIONS:** Layo & Bushwacka! with twisted grooves and funky techno. Sankey's Soap, Jersey Street, 10pm-3am, £7-10.

### TRURO

**DECONSTRUCTED:** D'n'b, breakbeats, leftfield electronica and other angular glories. Mi Bar, Lemon Quay, 8pm-late, free.

## SATURDAY 3

### BEDFORD

**LOADED:** Bouncy indie, baggy beats and borrowed bootlegs, they say. The Pad, Lurke St, 10pm-2am, £5 (£4 NUS).

### BRIGHTON

**OUR THING:** Breaks, funk, soul and hip-hop. Volks, Madeira Drive, 10pm-2am, £6.

### LEEDS

**BACKTOBASICS:** Basics returns for more acid house madness. Rehab, Assembly Street, 10pm-6am, £10 before 11pm then £12.

### LEICESTER

**MIXED BAG:** Skate-punk, alternative indie, block-rockin' hip-hop and retro gear. Oxygen, 46 Abbey St, 9pm-2am, £4 (£3 NUS).

### LIVERPOOL

**THE STONED SOUL PICNIC:** Northern soul, hip-hop, rock and more every week. Masque, 90 Seel St, 9pm-3am, free.

### LONDON

**BEATLES COCKTAIL:** Soundtrack of The Who, Manfred Mann, the Stones, Small Faces, northern soul and the Fab Four. The Volunteer, 239 Baker St, NW1, 7.30pm-late, free.

**FABRIC:** Tech house, techno and creamy funk. Fabric, 77a Charterhouse St, EC1, 10pm-7am, £10 (free to members).

**THE PIT:** Nu-metal and rock. Black Horse, 181 Sheen Rd, Richmond, TW9, 9pm-2am, £5.

**REVOLVER:** Manc special with Grand Central, Paper Recordings and Elliot Eastwick's pub quiz. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

**ROCK'N'ROLL SOUL:** Dancefloor-friendly southern fried funk, northern soul and garage rock mash-up. The Albany, 240 Great Portland Street, W1, 8pm-1am, £3.

### MANCHESTER

**RED LIGHT:** Twisted disco and garage. Sankey's Soap, Jersey Street, 10pm-3am, £10-12.

### NEWCASTLE UPON TYNE

**SHINDIG:** Big house and techno. Foundation, 57 Melbourne St, 10pm-3am, £10 (£8 NUS).

### READING

**BREAKIN EVEN:** Ballistic breaks and future house with Rob Savage and friends. The Bay, Gun St, 9pm-2am, £2.50 before 10pm then £5.

### SOUTHSEA

**FISHTANK:** Uplifting hard house. Wedgewood Rooms, 147 Albert Road, 9pm-2am, £10.

### STOKE ON TRENT

**GOLDEN:** Big house and trance as Paul Van Dyk and Ashley Casselle join James Camm. Void, Glass St, Hanley, 9.30pm-4am, £10 (£6 NUS).

### TODMORDEN

**OUT IN THE STICKS:** Soul shakin' house. The Bluenote, Bridge St, 10pm-3am, £5-10.

## SUNDAY 4

### LONDON

**ARTHUR BAKER'S SUNDAY JAM:** Pool, papers and Baker's comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

**LET'S BE FRIENDS:** Horizontal favourites. Salmon & Compass, 58 Penton St, N1, 5pm-12midnight, free.

**NEGLIGEE:** Joe Egg and Nervous Stephen drop "peoples' disco" and '60s-'80s treats. Dogstar, 389 Coldharbour Lane, SW9, 3pm-2am, free.

## MONDAY 5

### LONDON

**SOFA SO GOOD:** Supine jam with Lol Hammond, Freddie B, Chris Fraser and Mr H. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

## DJ OF THE WEEK

### AUDIO BULLYS

### Saturday 3

Recently signed to Source, Tom Dinsdale and Simon Franks struck gold in the studio last June with their patented mix of underground hip-hop, house and British party vibes. The Bullys are set to be massive this summer, with their 'Real Life' single already topping playlists all over. Tonight Dinsdale will be ripping up the decks with his kaleidoscope of beats and pieces alongside James Lavelle, Paul Guimaraes and Paul Barry. Way Out East at 93 Feet East, 190 Brick Lane, London, E1, 8pm-2am, £5 before 9pm then £10.

### Audio Bullys' Top Five

1. **House Park** Wally Lopez & Dr Kucho (Bugged Out)
2. **Sound Of Violence (Audio Bullys mix)** Cassius (Virgin)
3. **Givmeluv** Alcatraz (Yoshitoshi)
4. **How High Part 2** Method Man/Redman (white label)
5. **In Flight** Archigram (Crydamoure)

**CLICK:** Broken beats and hip-hop. Herbal, 12 Kingsland Rd, E2, 7.30pm-2am, free before 9pm then £3.

## TUESDAY 6

### BRIGHTON

**SNIDE:** Indie, '60s and alternative sounds. Escape, Marine Parade, 10pm-2am, £1.

### LEICESTER

**POGO:** Alternative '80s with nods to baggy, punk and new wave. Oxygen, Abbey St, 9.30pm-2am, free before 10.30pm then £3.

### LONDON

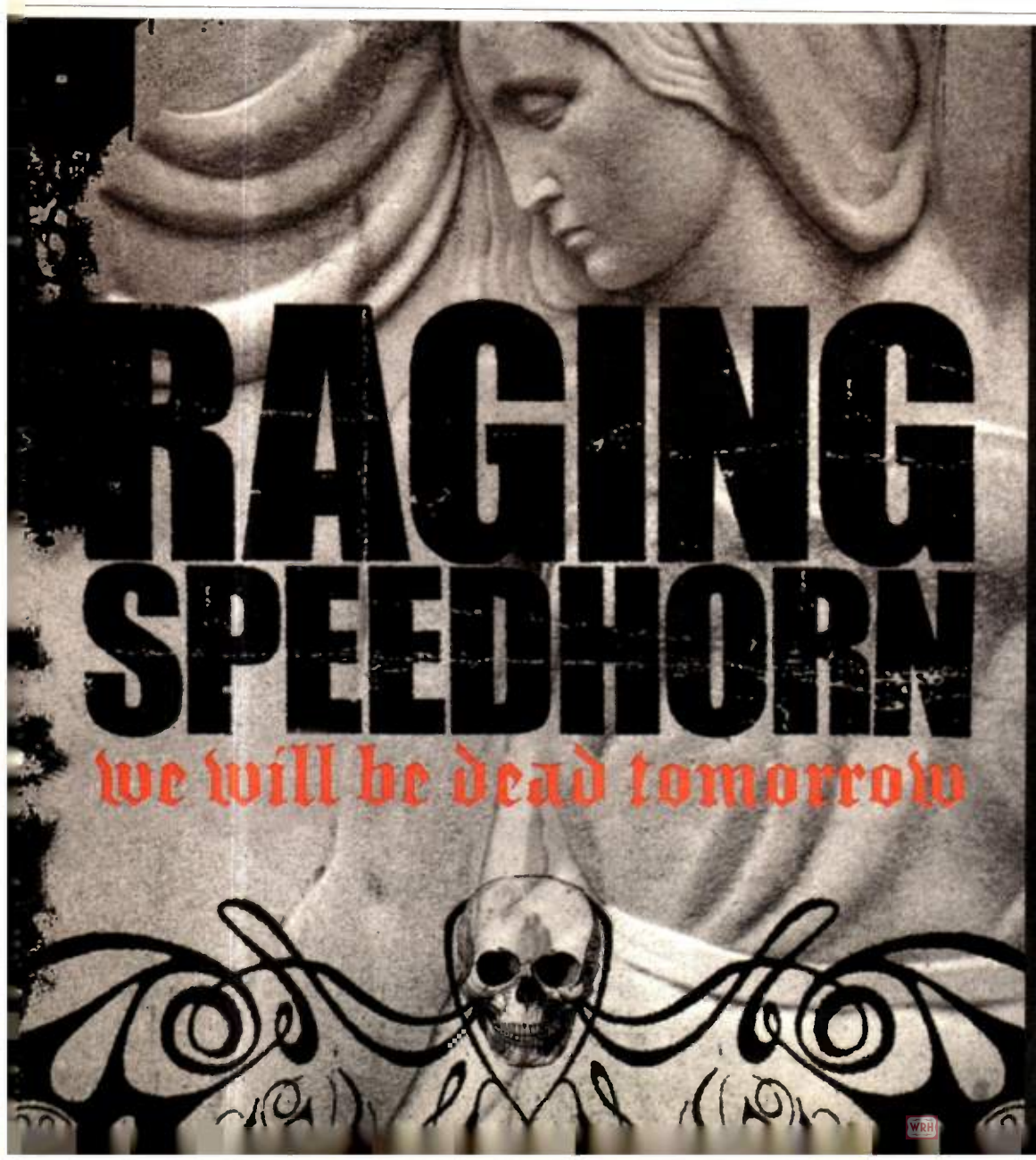
**ROUGH NITE:** Rough Trade's independent session. Cherry Jam, 58 Porchester Rd, W2, 6pm-12midnight, free before 9pm then £5.

**RUMBA PA'TI:** DJ Fernando and friends with hot, hot, hot sounds. Bar Rumba, 36 Shaftesbury Avenue, W1, 8.30pm-3am, £4 (£2 NUS).

**SENSES:** Pathaan and Gaudi bring along their exotic, dubby world music boogaloo. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

**SKREAM:** Hip-hop and funk with DJ D-Zine and guests. Form, 4 Greek St, W1, 8pm-1am, free.

PHOTOGRAPHY: JOE PLUMMER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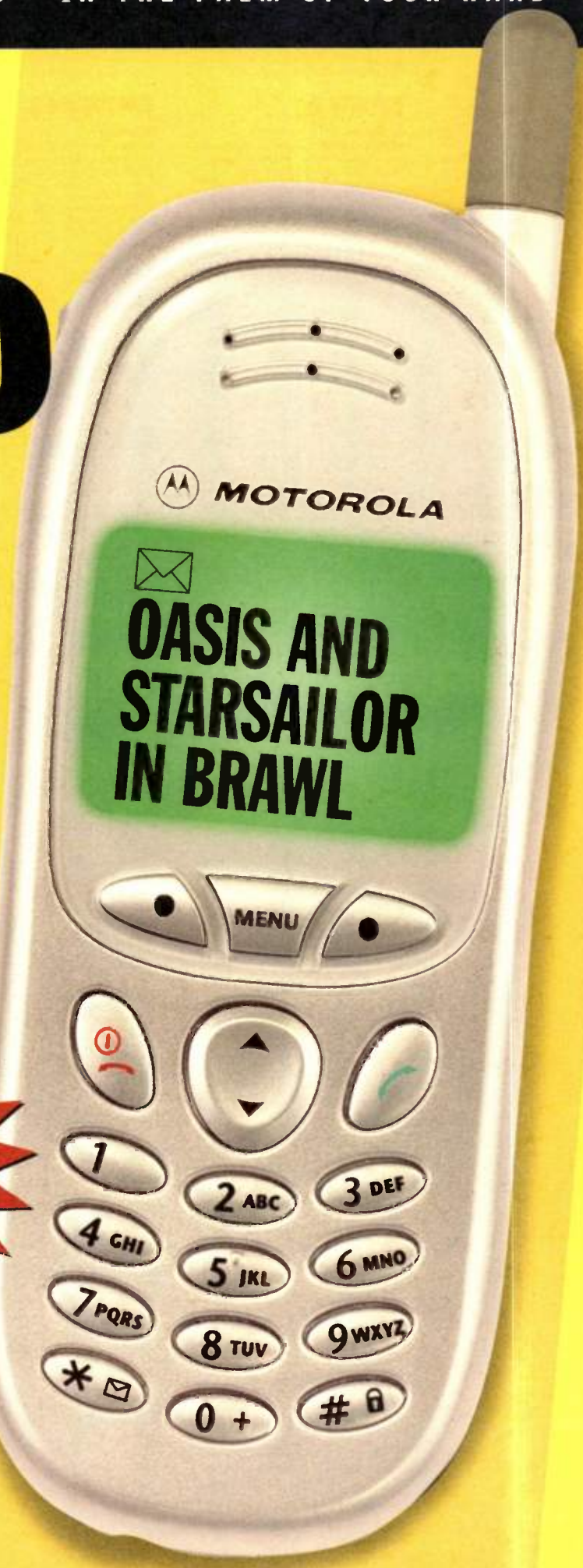


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# BATTLE STATIONS

## The Flaming Lips' less than conventional studio practices

"Let's say I'm Picasso and I've had my arm torn off. You come in and I say, 'Grab that fucking paintbrush and put some blue on the canvas.' That would be the best way to describe my role in the band. The armless Picasso who has someone help him paint."

Welcome to the strange, beguiling world of The Flaming Lips. Wayne Coyne, their singer and creative inspiration, is attempting to describe how the Oklahoma City outfit went about things in the studio for the creation of their universally-acclaimed tenth album, 'Yoshimi Battles The Pink Robots'.

Not for them the standard studio line-up of bass, drums and guitar. Instead, Wayne sings and writes the lyrics, original drummer Steven Drozd plays virtually everything, and original bassist Michael Ivins works as assistant to long-time producer, friend and Mercury Rev bassist Dave Fridmann in his Tarbox Road Studios in New York.

"Steven is really of the calibre of Stevie Wonder, the way that he can do arrangements and play virtually any instrument," enthuses Coyne. "He understands music the way I understand drinking water, it's so natural to him. Little by little every track would be given up to someone who could play, and Steven ended up playing virtually everything."

According to Steven, this arrangement works just fine in the studio, and has fuelled the band's desire to mix new music technology with more traditional instruments and techniques. Let's start with the drums.

Lips stick: (l-r) Steven, Wayne and Michael

"I would play acoustic drums; an old '63 Ludwig kit or this junky old Camco kit or something that was laying around," he says. "We would record those then loop them and chop them up. Sometimes we just used straight-up electronic beats from an 808 plug-in, and some of it is just from an old Jax drum machine or an old Maestro Rhythm Machine that we'd sample.

"There were all sorts of things floating around up there," he describes, "like this Roland XP-80 keyboard which actually has some nice loops in it just sitting there already, or an E-MU Proteus sound module with all these great drum samples in it. We'd mix and match as we went along, and it ended up being a lot of fun."

A similar combination of old and new was used on the keyboard front.

"We had some of the classic old vintage stuff up there," Steven continues. "We had an old Wurlitzer, an old Rhodes and a Minimoog on the one hand, then we'd use a lot of the sounds from the Roland XP-80 as well."

Steven's something of a guitar expert as well.

"Most of the stuff on this record is a 1967 Fender Jazzmaster, that's my favourite guitar in the whole world. But there are a couple of tracks where we used an old Harmony Rocket that Dave had lying around the studio. Those are really good if you're going directly into the board. And he's got a whole slew of amps – a Fender Supertwin, a Supertwin Reverb, a Vox, Marshall stacks. There were so many different things up there we never stuck to just one."

***Doug Johnstone***

## TESTING TESTING

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**That looks familiar.** We looked at its bigger brother, the US-428, earlier this year. With the 224, Tascam has scaled down the size while maintaining the quality. All the converters are the same as those used in the 428 and you've still got S/PDIF digital connections and MIDI. The main difference is that there's only two separate inputs (for mic/line/guitar) and only four faders, although for many computer-based home studios this should be enough.

**What else is different?**
We think it looks better, with its classy purple hue. It's also much lighter than the 428 and is powered entirely by the USB port on your computer (PC or Mac) so there's no need for a separate power supply – great for laptop owners who want to record on the move. It's also compatible with virtually every audio application on the market, plus there are the unique control surface features.

**What do they do?**
Save your poor, overworked mouse from unnecessary wear and tear – being able to just tap a button on the 224 to trigger playback or record, say, is pretty handy. You can also set up unlimited banks of the faders for more control when you're mixing, plus the faders also act as input controls to provide latency-free monitoring when overdubbing. There's more good news for Mac owners. OS X drivers are available. This is a near-perfect recording solution.

***Jonathan Wilson***

***Contact: Tascam 01923 438888***

# HOLLY'S DEMO HELL

## Holly Hernandez reviews your demos

### ROCKIDLE
### You've Got It Made

Rockidle consists of a chap called Derek, whose sense of humour is second to none if his letter is any indication. This CD, he says, has been receiving a "colossal amount of airplay (on my stereo) and has just gone quadruple (ie sold four copies!!!)".

Self-deprecation is such an attractive quality, especially from a man whose CD's sleeve features a teddy bear wearing sunglasses. I will never understand why people like this, however, choose to portray such a frivolous image with everything except the music itself, which should by rights be a version of 'Knees Up Mother Brown'. Derek has single-handedly produced the kind of pompous Brit-rock that begs in vain to be taken seriously. Really quite pitiful.

***INFO: derek@hagand.fsnet.co.uk***

### THE HERITAGE INDUSTRY VOLUNTEERS
### Profanities

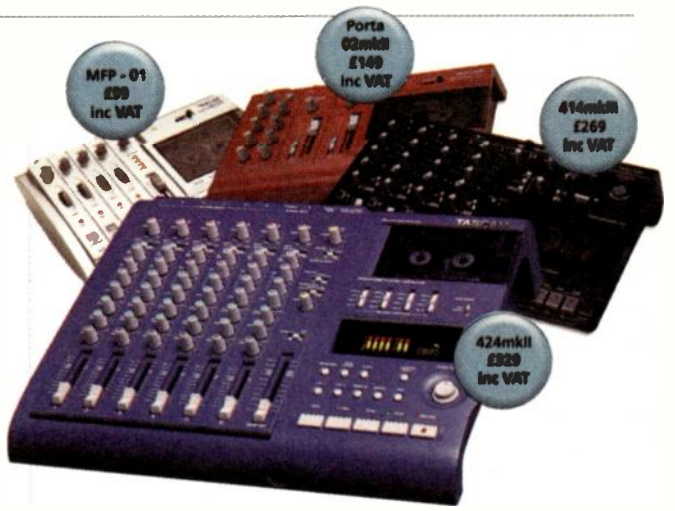
This, by pointy contrast, is so serious you feel that listening to it anywhere but in church would be wrong. THIV hail from Kirkintilloch and, God bless them, they are so Scottish it smarts. Not only are the accents more than apparent but the liberal use of pipes and whistles should disperse any lingering doubts regarding the band's lineage. They are not entirely unlike Kings Of Convenience in their approach, although there is nothing kooky or cute about them and pretty harmonies would be an extravagance. This is grave, unapologetic lo-fi influenced by the likes of Nick Drake and The Incredible String Band. If you can stomach the sheer sobriety of it, it's very, very good.

***INFO: 0141 775 0551***

### BUEN CHICO
### Demo

"Garage punk but with melodic mellow sections," is the brief. Buen Chico's early influences were the Ramones and Radiohead, but more recently they've been enjoying the recorded works of the likes of The Strokes. In fact, the world imploded as soon as Buen Chico heard Casablancas and co's debut. "This is the template we've been waiting for!" they must have cried. The northern soul drum breaks, the elongated vocal line undercut by changing chord progressions; it's all here. They didn't send a picture, but I think we can guess what they look like. As a Strokes tribute band, Buen Chico are fine but what's the point? Is this it? Not really.

***INFO: 01422 832251***

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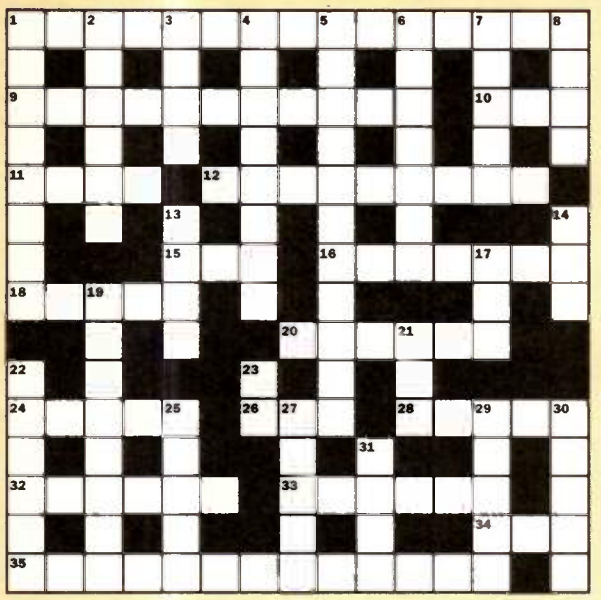

### CLUES ACROSS

**1** 'Smack My Bitch Up' I said! Ooh, you have lost your cool (5-3-1-6)
**9+20A** There was 'Something In The Air' about them in 1969 (11-6)
**10** Fine Young Cannibal that was steering the boat (3)
**11+33A** In 1996 they announced 'Your Majesty... We Are Here' (4-6)
**12** There were tears all around him from Blue Zoo in 1982 (3-3-3)
**15** (See 25 down)
**16** Stevie Wonder's first hit left him feeling all tense (7)
**18** (See 24 across)
**20** (See 9 across)
**24+18A** Oh boy! Later, perhaps, will have The White Stripes (5-5)
**26** Kool Moe ___, rapper formerly with Treacherous 3 (3)
**28** Dream about record label that had 'A Whiter Shade Of Pale' and 'Nights In White Satin' (5)
**32** Eric takes in nothing before getting a Wendy & Lisa album (6)
**33** (See 11 across)
**34** 'Here Comes The Hotstepper' – ___ Kamoze (3)
**35** Getting to Number One, The Human League didn't need to worry about being rejected (4-3-4-2)

### CLUES DOWN

**1** Oh, and maybe I should also mention the Red Hot Chili Peppers (2-3-3)
**2** Puddle Of Mudd sounding like Damon Albarn has had some input? (6)
**3** A team put out by Travis (4)
**4** Four changes made to a Smiths album as Morrissey brought out a solo single (3-5)
**5** Goths that named themselves after a 1950 Bette Davis film (3-5-3)
**6+22D** On completion there was nothing in it for The Electric Soft Parade (5-2-3-3)
**7** In return, recap on The Amps (5)
**8+30D** Their albums include 'For Your Pleasure' and 'Siren' (4-5)
**13** 'There's Nothing Like This' vocalist (4)
**14** Number One hitmakers with '9am (Till I Come)' (3)
**17** In the '60s a group that had a 'Race With The Devil' or a '90s outfit that were 'Taking On The World' (3)
**19** Door won't open up for the Beastie Boys (4-4)
**21** Old time hitmakers found in Bermuda (3)
**22** (See 6 down)
**23** 'The __', Macy Gray album (2)
**25+15A** *"But how many corners do I have to turn/How many times do I have to learn"*, 1997 (5-3)
**27** Part of the body that's been 'Newborn' (5)
**29** Girl associated with both Joan Armatrading and Don Partridge (5)
**30** (See 8 down)
**31** Ash can be seen after this Deep Purple album (4)

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## ANSWERS FROM JULY 20 ISSUE

**Across** 1+11A A Little Less Conversation, 9 INXS, 12 Triffids, 13 Only If, 14+32A They Don't Know, 15 Dirty, 18 Time For Living, 22 Eno, 24+21D No Good, 25 Pond, 27 Pieces, 29 Evita, 31 Dusk.
**Down** 2+25D Linkin Park, 3 Twelfth Of Never, 4 Last Day, 5+23A Late In The Day, 6 Singleton, 7 Ox, 8 Scott, 10+30A Surfer Rosa, 16 Stripped, 17 Play Dead, 19+13D Mothers Of Invention, 20 Geno, 26 Nero, 28 Son.

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Edited by Anthony Thornton

## BOMB THE... OH LOOK! A BADGER WITH A GUN!

So Bobby Gillespie (*NME*, July 27) just decided one day that 'Bomb The Pentagon' was "just a dumb slogan" and "not that great", did he? Which day was that, exactly? I have long been an avid follower of Primal Scream and have always applauded their political stances when they have chosen to make them (Satpal Ram, 'Swastika Eyes', their firm stand against vowels throughout 2000 and so on), but I truly feel let down by the pussy-footing and blatant cowardice he expounded in your recent interview. Suddenly 'Bomb The Pentagon' was "one line in the song" and it was actually about "the pornography of militarism and the alienation of work", or some other such drug-babble to help muddy the true meaning of 'Rise' and stop 'Evil Heat' being banned in America. And, oh look! Over there! The cops are spying on us! Phew, about them drugs then...

His sad, aggressive defence of the song's former title and his pathetic attempt to brush the issue under the carpet has blown 747-sized holes in his credibility. If he'd meant it when he wrote it he should never have changed it; to change it for what I suspect are purely financial reasons shows him up as a faker, a bullshitter and a tokenistic banner-waver of the lowest order. I had believed Primal Scream to be an essential political voice in modern rock'n'roll, of which there are barely any others (Asian Dub Foundation, the Manics to a degree... um...). Now I see them kow-towing to K-Mart like all the other cocksuckers.

"I can change any line that I want," says Bobby. "And if anybody's got a problem with that they can come and ask me to my face." Well no, actually Bobby, as mere fans we can't get anywhere near you. It's *NME* that can ask you to your face and you just went, "I'm bored with the issue... Get off my back." You let us down, Bobby, another supposed Big Gun exposed as a leaking water pistol.

***James Garlick, Cornwall***

**Rather than brushing anything under the carpet, Bobby faced down *NME*'s probing questions brilliantly, resisting a determined line of questioning and setting his case. Bobby's 'credibility', rather than being holed, is higher than ever – the easiest thing to have done would be to have quietly left 'Rise'/'Bomb The Pentagon' off the album, disappeared for a year and let it fade from memory. Instead Primal Scream have returned with an album as timely and full of political nous as 'Exterminator'. He's tackled critics and journalists adroitly and put his case well, and if he's showing a little fatigue at the question, that only shows he's human.**

**Perhaps more importantly, Gillespie has always put his name to campaigns which aren't easy or fashionable, and if you judge him on one 'slogan' rather than the substance of the man you're in danger of tackling issues in the same way that New Labour does – AT**

## MAN SLEEPS FOR 15 YEARS

Isn't Bobby Gillespie getting a bit old for all this pop music lark? I mean, he's even got an old man's name! A Scottish OAP going on about some young bit of stuff in leather boots and a Nazi hat quite curdles my baby milk.

He's getting a little conservative, innee? I'd never have pegged him for backing down and re-writing 'Bomb The Pentagon' in his glory days (you remember: 'Sonic Flower Groove', when ver Scream actually made music, instead of click-and-bleep sub-Fischerspooner tracks). Is our Bobby scared of upsetting a riled up and insular US public? Jeez, I never thought I'd see the day when George Michael had more nerve and political edge than Primal Scream!

Ditch the synths and go back to making nice jangle-pop Bobby, there's a good chap. Your porridge is being warmed now.

***Alfredo Garcia Lorca***

**Aye, it was all fields and 'proper' instruments round 'ere when I was a kid. Meself? Never mind the clicks and bleeps, I thought Primal Scream lost it when they started employing the devil's magic. That satanic beelzebubian ley-lined pagan freakery some call 'electricity'.... GRRRRRRRRRR, OUT DEMONS, OUT!!!! – AT**

## TANGLED UP IN THE VINES

OK, stop it! Having brought The Vines' CD I can only agree with you that they are the best thing since sliced bread. It's impossible to pick individual songs out as the whole album hangs together so consistently that depending on my mood I prefer different bits. If I'm going out I'll wail along to 'Highly Evolved' and 'Outtathaway!' and jump around my room like a complete nutter, if I'm slouched on the settee after a night out it'll be 'Mary Jane' or 'Country Yard' (whatta tune! whatta voice!).

I have to admit when I first read the reviews I was doubtful that the band could be that good, especially coming so soon after The Strokes – who I thought would be my favourite band for years. But now I can see the error of my ways. The Vines are much, much better than The Strokes. But why are you asking if 'Highly Evolved' is the best debut ever? Of course it is, only The Strokes and The Stone Roses come close.

But then, having just got my head round that, you follow it up with The Coral, who are fantastic, like The La's only weirder and better. And then there's the Idlewild LP which Mark Beaumont reckons is fantastic and I'm going to have to buy that as well.

So basically what I'm saying is thanks for bringing me great new music but can you make sure there's a bit more of a gap between them? I'm going to be permanently skint otherwise.

***The Tower Of Power, Blackpool***

**Since The Vines' first demos landed at *NME* last year, they've been inspiring the kind of passion that leads weekend music fans to question the sanity of the people involved. This is a band so utterly brilliant and utterly *now* that their appearance so quickly in the wake of The Strokes just shows we are living in extraordinary times – AT**

I bought The Vines' album yesterday, played it this morning and yes it *is* the best rock'n'roll debut since 'Definitely Maybe'. It gave me the same history-in-the-making rush I got hearing 'Nevermind' for the first time in '91. Every track's a glorious, effortless classic – and the '91 *déjà vu* extends into the summer timing and suddenly inappropriate low-on-the-bill Reading slot.

But that's by the by. The singles, although good, are mere feisty interludes between the songs that make up the rest of the album. You were right and – oh yessss! – the bleak nu-metal years are finally over. And (possibly no coincidence) *NME* is good again too. Oh happy day!

***Richard Newson***

'Highly Evolved' is an excellent album, I agree, but no way is it the greatest debut album of all time. The Stone Roses, The Clash, The Strokes and Oasis (to name but a few) have recorded superior debuts. Surely *NME* is just latching onto this band until they become crap or release a bad record.

***David Watson, Perth***

**Faster and more targeted than a rocket-powered greyhound after an infirm bunny, we laud them while they're good and don steel toecaps and kick the living shit out of them if they turn bollocks. *That's our job.* And this correspondent reckons 'Highly Evolved' is as good as, if not better than 'Is This It'. But now it's time for a 'different' point of view – AT**

The funniest thing happened to me the other day. I was reading my copy of The Vines' official magazine (previously known as *NME*) and suddenly The Vines were standing in my bedroom! They proceeded to adorn me with a green T-shirt, ripped jeans and a whoops-shouldn't-have-stuck-my-head-in-the-lawnmower haircut so I could look just like one of the band and Craig told me I looked great. But then he started giggling. When I asked him why he led me over to the wardrobe and opened the door to reveal S Club, bound, gagged and covered in piss. After this strange experience I have three options left. I could: a) Give everyone at *NME* a big hug and a kiss for pointing me in the direction of such a brilliant debut album; b) Make it my mission to capture S Club, then bind, gag, and piss on them; c) Lay off the ketamine. Which would you advise?

***Charlotte, via email***

## OXFORD: THE NEW WIRRAL?

Re: The Liverpool scene (*NME*, July 13), although I am a huge fan of The Coral (saw them at one of their *NME* 5.0 gigs), it's nothing compared to the amazing new Oxford scene. Oxford bands such as Goldrush and The Rock Of Travolta are just a taster of what the city has in store. I've just brought The Rock Of Travolta's album and it's amazing: instrumental music at its greatest! And just you wait, Goldrush are the new Radiohead. The football team may be third division, but the music is Champions' League...

***Hugo White, Oxford***

## TAKING T WITH NME

T In The Park was great. The weather was surprisingly beautiful and the bands were brilliant. But it's thanks to *NME* and their signing tent that I got to meet my favourite band, Jimmy Eat World! Unfortunately I now only have three of their autographs because one got kinda smudged off my picture. Nothing could have spoiled my day, though. Thanks to everyone involved in making T the best festival!

***Sophie, Heathhall, Dumfries***

## RIGHT, WHO MADE THIS ONE UP?

I would like to congratulate *NME* for getting back on form. I have been buying *NME* for years but stopped for a while last year as it was simply full of R&B rubbish. I really look forward to buying it now as it is full of info about good bands, and I especially loved the Oasis/Charlatans poster. I was at Finsbury Park on July 7 but didn't manage to get many photos as I spent my time trying to duck from flying plastic bottles, cups of piss – and a huge welly. What I would like to know is who owned that huge welly that went flying across the crowd and where is it now?

***Anon Person***

## PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

The Polyphonic Spree bring redemption. Forget all that complaint-rock in *NME*'s pages and instead plug in to this swirly-optimism-psychedelic-power-pop.

***Paul Jones***

I love the mag. Regular subscriber now – you've helped restore my faith in music! Love it!

***Kris Trevor***

Cyril Pembridge: genius. Gotta be a regular *Thrills* feature from now on. Until he gets boring. Cheers now!

***Tony McMurray, Madchester***

Steven Wells. Cheers for the council tax bill mate, since when did you become Revenues Officer for Ealing Borough Council?!

***Luke Coring***

The Vines are not the new Nirvana, they are better than them already.

***Pablo, Sunderland***

Looks like *NME* is beginning to stand for *Nicholls Musical Express*...

***Scarlett Jennings***

There is no God, no heaven, no hell. But if there were, who do you think would be the bouncers?

***Jimbo***

## TEXT MANIACS

made liams coat with a 10p oxfam parka and sum 25m swimming badges, yours for only £500

brooklyn? wheres the rock guide to crawley? arses

flaming lips = pokeman on prozac

Plaid shirt, beard, mad eyes, is Paul McNamee an extra from *Deliverance*?

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strikingly original talent. For starters, her songs aren't written by a 20-stone Swedish ex-rocker/walrus in a leather waistcoat, they're self-written and produced bonkeroonos that veer from stirring Lilith Fair power ballad to buttock-waggling J.Lo pop to Hispanic gonzo Blondie in a twitch of the pixie nose. No self-respecting pop mastermind would allow their protégée to release such a frankly *berserk* record.

And no mere pop puppet would gain the reverence and respect of Colombian hero and one of South America's foremost literary minds, Gabriel Garcia Marquez, who first interviewed Shakira in 1999.

"He was the Colombian symbol of intellectualism," Shakira (an avid reader and voracious collector of art books) states proudly. "He is a voice for my people, and he's noble. So for me it was an honour to be interviewed by him, but it was great to also discover the person, so warm and so eccentric too, and exotic. He made my life sound more magical than it really is in the article. It brought tears to my eyes."

And to think, when she first surfaced in northern Europe, she was tipped as the Latino Britney.

Having been hell-bent on worldwide fame from an early age, does the monumental success of 'Whenever, Wherever' mean the struggle is over?

Huge pause.

"Not really," Shakira muses. "I feel that at 25 I'm pretty much an accomplished woman in many aspects but I was born to struggle. The struggle is still there, before it was to make things happen, now it's to keep things happening. Unfortunately human nature is always hungry for more. I fear not having more dreams to dream with."

So what's the next challenge?

"I think what I do has a lot to do with gardening."

Gardening? For a second, *NME* is transported to a future where Shakira is the new Charlie Dimmock, installing a water feature in her Amazonian fur bikini and making Alan Titchmarsh drop his Orchidaceae all over the free-standing gazebo.

"I'll never get tired of planting new seeds and seeing them grow and bloom. That's the purpose of this life, I think."

Oh right. Shakira has a habit of getting a little Blake on our ass, such is her – um – *freeform* approach to English (just two years ago, she couldn't speak a word). Exhibit One, m'lud: her lyrics. *"Lucky that my breasts are small and humble/So you don't confuse them for mountains"*, goes 'Whenever, Wherever', which suggests that Jordan is forever hassled by explorers scaling her north face. And then there's the Liz Phair-with-a-wasp-in-her-mouth new single 'Underneath Your Clothes', in which a sultry Shakira claims she's *"been a good girl"* and should *"get what I deserve"*. That'll be about shagging then.

Shakira gasps. "That's your dirty mind! HA HA HA! Before I found the great man I think I've found, I was expecting a sign from heaven and I was complaining a little bit about that. I always had the attention of men but I always felt that I was never lucky to find the right one. I think you don't find the right person in your life more than once."

So now you've found him (Shakira steps out with Antonia de la Rua, the son of Argentina's ex-President and a bona fide hunk of burning man-sex), you want to get underneath his clothes. And this *isn't* about sex?

"No! I like to give people the privilege to interpret it according to how they want to identify with the song."

There are hints in 'Whenever, Wherever' and a later album line *"Salt my wounds/I'll keep saying thank you"*, that you feel like the inferior partner in relationships.

"Love makes us vulnerable, that's the truth for both sexes. I do believe in a relationship where the amount that is given is equivalent and I am in one relationship where that's the case right now, but probably it was not the same in the past. Now it is loving without reserve. Love is like a business, you have to know where to invest so you don't lose all you have."

> "I came offstage, then I was sitting in the Royal Box! You are lucky to have such a friendly Prince"

> "In Latin America you've got to have a butt. That's more important than breasts"

What about the line, *"Next to her cheap silicone I feel minimal"*? So, do you feel in any way inadequate when compared to 'surgically enhanced' women?

Shakira pouts glumly.

"Well, that's what men want, isn't it?" she offers.

Not really, no.

"It's relevant according to the place where you are," she says. "In Latin America you've got to have a butt. That's more important than breasts. I don't know how things work here with men. You don't like silicone and stuff? That's pretty much in style now."

She shrugs sweetly.

"I'm out of fashion."

This morning – a day after performing in front of 100,000 people and the Prince of Wales – Shakira's inadequate, humble-breasted, so-last-season body is slapped all over the UK's tabloid press. 'Guess Who Popped Out At Party In The Park?' asks *The Star*'s front page next to an enormous close-up of Shakira's arse (answer: it wasn't her but one of the Scouse harridans from Atomic Kitten). Shakira flicks through the paper wide-eyed, shaking her head.

David Bowie says he wouldn't wish fame on his worst enemy. Do you agree?

"No," she says sternly. "I think fame is my partner in life. It's dangerous, it has sharp teeth. You have to have it well trained. But it is a tool for me to communicate, to transform, to build. I'm a builder."

For a second, *NME* is woozily transported to a dark and despicable past where a suddenly Geordie-accented Shakira swaps marriage problems and German porn with Jimmy Nail in a building site brickie's hut in Düsseldorf.

How does it feel to be Colombia's second biggest export?

"It's an honour for me to be Colombia's second finest export," she grins. "After coffee."

Indeed, but we're talking about the white stuff, Boutros, the Manchester Britpop Dust or, if you will, Shaggy's Snow. Doesn't everyone in Colombia have cocaine on their cornflakes?

"Cocaine on cornflakes?" Shakira laughs. "No, cocaine is too expensive. You know, in all my years in Colombia I never saw anyone consume drugs. I guess Colombia a few years ago was still a paradise with some dark areas where you never go to, you never have access to. But I think we'd be living in a lie – a fictitious world – thinking that if I'm fine and my family is fine and the family of my friend is fine then the whole *country* is fine, and that's not the truth.

"The truth is that there were many people hungry and many people were paying a monthly quota of dead bodies. But now the whole country has opened its eyes. I think we are about to make things change. It's been too long. Forty years under the whip of violence."

What's the worst swear word you know in English?

A fluffy cartoon squirrel giggle.

"To me, all the bad words in English sound great. Like the F-word, when you're really mad and pissed off."

Which F-word is that?

"I can't say it! Whenever I try I just say that 'frickin' thing! 'Frickin' frick!'"

She's not joking. After several seconds of red-cheeked effort, it becomes clear that Shakira physically cannot say 'fuck' into a Dictaphone. Most charming peroxide poppets would start cursing like Joe Pesci on PCP and racking out lines as long as babies' arms as soon as the hack leaves the room, but in Shakira you sense we've found that mythical creature: a genuine (in every sense) pop princess.

We're very lucky to have such a friendly one.

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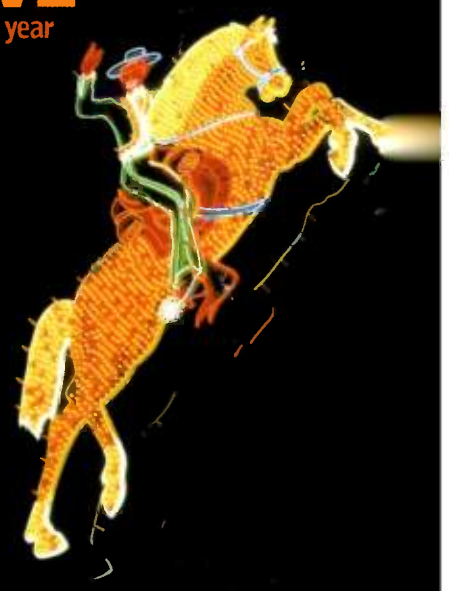

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